

# The Illustrated **LONDON NEWS**

**THE CHALLENGE  
FOR THE  
AMERICA'S CUP**

**AUGUST 1983 £1.10**

Gavin Stamp

**SAVING THE SOUTH BANK**

Dick Wilson

**LETTER FROM BANGLADESH**

Edward Lucie-Smith

**MANET AT WORK**

Arthur Bryant

**THE FRUITS OF CONQUEST**

Norman Moss

**THE ART OF THE TV COMMERCIAL**

The Counties:

**JAMES DYER'S BEDFORDSHIRE**







# IT TRAVELS WELL



THE DRAMBUIE LIQUEUR COMPANY LTD., EDINBURGH, SCOTLAND.



# The Illustrated LONDON NEWS

Number 7021 Volume 271 August 1983



Racing for the America's Cup.

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LONDON NEWS

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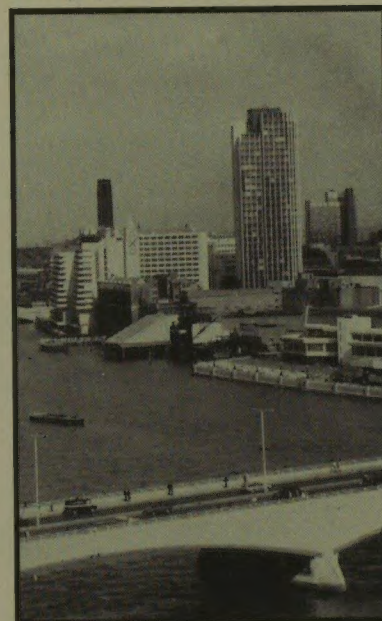
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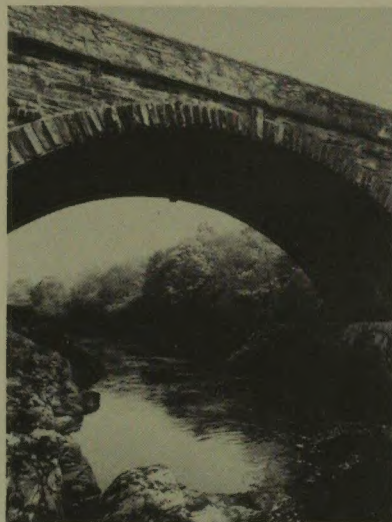


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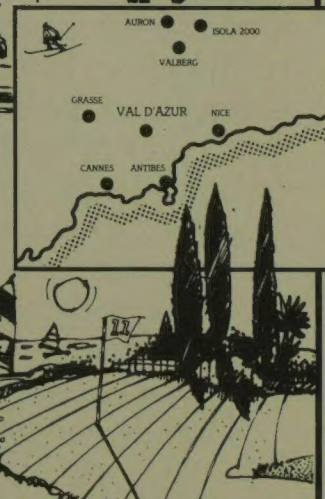


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1977. Thomson named  
"Best Holiday Company of the Year."



1978. Thomson named  
"Best Holiday Company of the Year."



1979. Thomson named  
"Best Holiday Company of the Year."



1980. Thomson named  
"Best Holiday Company of the Year."



1981. A chance to dust the  
mantelpiece. We're only runners-up.



1982. Thomson named  
"Best Holiday Company of the Year."

# Year after year, we bring back the same souvenir from our holidays.

Travel News, trade magazine of the holiday business, has recently given its Silver Globe award to Thomson Holidays for being "Best Holiday Company of the Year, 1982."

To win it, we had to beat (in no particular order) Horizon, Intasun, Cosmos, Blue Sky, Wings, Sovereign, Enterprise, OSL, Global and, indeed, every other holiday company in Britain.

We won the same award in 1977, 1978, 1979, and 1980. But not in 1981.

In that year, we were only runners-up.

Happily, our fall from grace proved temporary.

What the travel agents say.

It's not just Travel News who put Thomson Holidays on top.

For further evidence we refer you to MORI. (The people who organise the election polls for newspapers and television.)

Between October 25th and November 16th, 1982, they conducted an independent survey amongst 213 travel agents up and down the country.

They asked the travel agents which company offered the best-value holidays.

Thomson got the vote.

They asked which company had the best range of destinations. Thomson again.

They asked who had the best range from local airports. Thomson again.

They asked who provided the most trouble-free holidays. Thomson once more.

Finally, they asked who offered the best holidays overall. Would you believe, Thomson?

What the customers say.

When receiving an award it's customary to thank the people who've helped you win.

The first people we have to thank are those

who've already been on a Thomson holiday.

On the plane home returning customers are handed a four-page questionnaire.

It asks about the standard of the hotel staff, the cleanliness of the rooms, the quality of the food and every other aspect of a Thomson holiday.

In each category it asks for specific ratings: Excellent, Good, Fair or Poor.

And it's those ratings – reviewed every month without fail – that tell us which chambermaids need a brush-up, which waiters want speeding up, which coach drivers want slowing down.

That's how we keep Thomson Holidays up to the (winning) mark.

What the bookies say.

If you haven't yet booked with the Best Holiday Company of the Year, ask your travel agent for a copy of our Summer Sun brochure.

Inside you'll find details of holidays in Spain, Italy, Portugal, Greece, Yugoslavia, the West Indies, North Africa, Egypt and even Russia.

Amongst those details is a firm no-surcharge guarantee. Just one of the reasons we expect to carry off the title again in 1983.

What are our chances of making it six years out of seven?

We asked William Hill, the bookmakers, to quote us odds.

Despite the big field they made us clear favourites at 5 to 1.

5 to 1 on, that is.

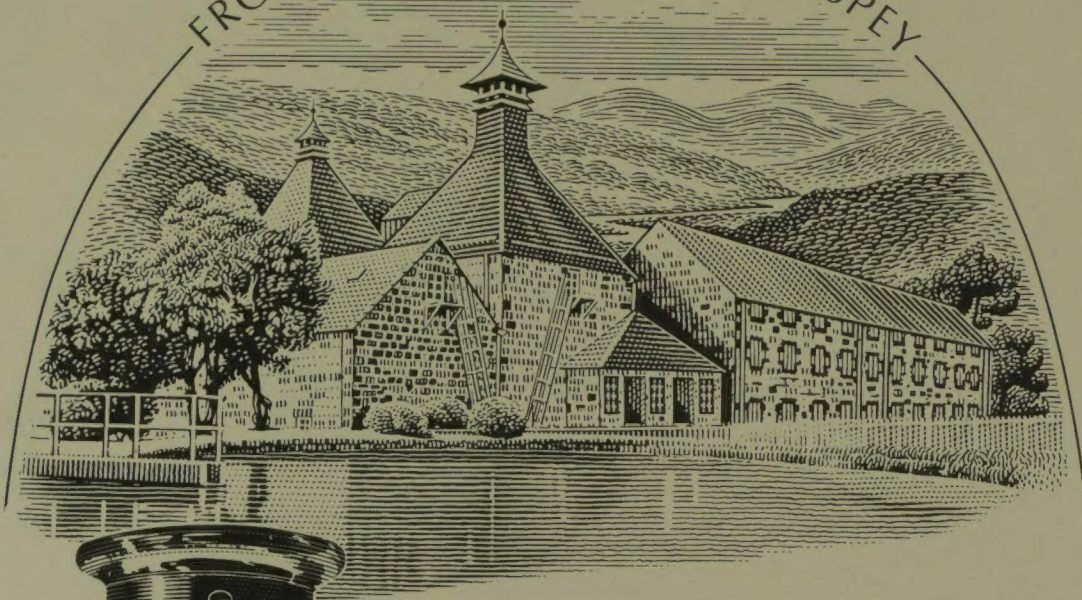


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## Discover the secrets of Cardhu.



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# Cardhu 12 Year Old Highland Malt Whisky

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## Looking after London



County Hall, headquarters of the GLC.

An increasing number of people do not like living in London and register that fact in the most potent way they can, by moving out as soon as the opportunity arises. More than a million and a half have left in the last 40 years and it is not difficult to see why they have done so. Much of the housing is shoddy and often a target for vandals. Schools are inadequate. Transport is erratic. The streets are filthy. And yet as services and living conditions deteriorate the cost goes relentlessly up. In such circumstances it would not be surprising if the people who live and work in the capital greet with some relief the news that the system for running London is to be changed once more.

The present Government is committed to the abolition of the Greater London Council. In its manifesto put before the country at the June election the Conservatives condemned the GLC as a wasteful and unnecessary tier of government and undertook to abolish it, along with other metropolitan county councils, returning most of their functions to the boroughs and districts. In the Queen's Speech to the new Parliament following the election the Government repeated this commitment, announcing simply that "proposals will be prepared for the abolition of the Greater London Council and the metropolitan county councils", but it has yet to make up its mind exactly how this will be done. In the case of London it would be unjust to put all the blame for the sorry state of the capital onto the GLC (though it has without doubt become a heavier and increasingly unnecessary burden on the rate-payers), and some of its present operations are clearly of value, cannot be easily transferred to the boroughs, and will have to be administered in some other way by some other organization.

The GLC came into being in the 1960s following the recommendation of a Royal Com-

mission. The geographical area covered by the old London County Council, which was abolished, was greatly extended but much of the responsibility for the day-to-day administration was devolved from the LCC to the 32 local borough councils. The Inner London Education Authority was established to look after schools in the old LCC area. The new GLC was given a more strategic role, though it has never found this easy to perform, together with direct responsibility for services covering the whole of London, such as the fire service, Thames flood prevention, land drainage, waste disposal, roads and crossings, arts and recreation (including some parks), and the licensing of a number of operations varying from petrol stations to strip clubs. In 1969 it also became responsible for the policies and finances of London Transport.

Today the GLC employs some 21,000 people. Its current expenditure totals £1,578 million, of which nearly one third is on housing. The subsidy to London Transport is £235 million, the cost of the fire service £124 million, roads £71 million, waste disposal £59 million, concessionary fares £59 million, arts and recreation £46 million, promoting industry £40 million, magistrates' courts and probation services £29 million, flood prevention £27 million, legal and administrative services £93 million, and the cost of staff £234 million. Within the total spending figure are funds for such controversial items as lesbian and gay (meaning male homosexual) centres and grants to groups of all kinds. It is the GLC's recent profligacy in the award of such financial help, as well as in the evidence of its bulging internal bureaucracy (it continually creates new highly-paid jobs even as its responsibilities and functions diminish),

that will aggravate the problems of those who would now seek to prevent the GLC's dissolution. Extravagance piled on irrelevance is difficult to defend.

It cannot now be in the interests of London that there should be a long and bloody battle for the survival of the GLC. It has served a purpose and has done some good: the Thames Barrier has been one of its great achievements, but that is now nearly finished and could well serve as its memorial. For Londoners the best that can now be hoped for is a speedy end to the GLC and to the present confusion about what may happen when it goes.

Many of the GLC's current operations can be quite easily devolved upon the boroughs and the City of London (the GLC has often been duplicating work already being done there). For transport the Government has indicated that it proposes to set up a new London Regional Transport Authority for the underground, buses and commuter trains in the London area. This leaves the other services that need to be administered or co-ordinated over a wider area such as fire, flood control, judicial services, and the overall strategic view. The services can no doubt be handled by some system of joint boards of borough or district representatives, but there will be a need for some broader perspective. This does not need the weight or complexity of the GLC, but it must surely require some form of elected representation capable of looking beyond the boundaries of the individual boroughs. What Londoners need is certainly better local government, but not one that ends up on the level of *Passport to Pimlico*. Let the boroughs be represented on a central London authority, with clearly defined and limited responsibilities, but let not that central body develop into the paraphernalia of another GLC.



**Monday, June 13**

Roy Jenkins resigned as leader of the Social Democrat Party, expressing the hope that Dr David Owen would take over without a contest.

Israeli and Syrian tanks in the Bekaa Valley, Lebanon, exchanged fire for an hour.

EEC Foreign Ministers meeting in Luxembourg failed to agree on a 1983 budget rebate for Britain.

China's senior leader, Deng Xiaoping, was nominated to lead the new State Military Commission.

Norma Shearer, the Hollywood film star, died aged 82.

**Tuesday, June 14**

Britain's high street banks cut base lending rates by 0.5 per cent to 9.5 per cent. The pound fell by 2.85 cents to \$1.5240 and by 5.25 pfennigs against the Deutschmark.

The Prince and Princess of Wales arrived in Canada for a 17-day visit.

**Wednesday, June 15**

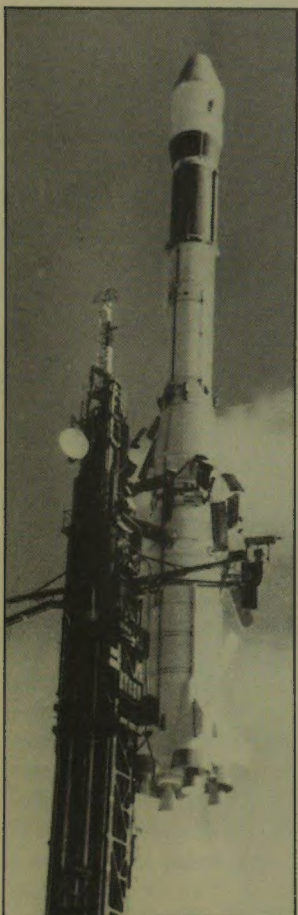
Bernard Weatherill, Conservative MP for Croydon north-east and former Deputy Speaker, was elected Speaker of the House of Commons in succession to George Thomas.

Lloyd's of London announced they would pay £7 million to the 34 members of the syndicate who owned Derby-winner *Shergar*, insured for £10 million and kidnapped from his stable in Co Kildare on February 8.

**Thursday, June 16**

The Prime Minister decided to disband the Central Policy Review Staff—the Government's "think tank" set up by Edward Heath in 1971—at the end of July.

The Pope arrived in Poland for an eight-day visit. His arrival was followed by demonstrations and pro-Solidarity marches. Despite the Polish authorities' warning against the introduction of politics into the visit, the Pope spoke of the right of Polish workers to form trade unions.



Ariane, the European Space Agency's rocket, successfully launched two satellites from a base in Kourou, French Guiana.

Yuri Andropov was elected Soviet President to add to his appointments as Soviet Communist Party leader and chairman of the Supreme Defence Council.

Robert Haslam, 60, chairman of Tate & Lyle, was appointed part-time chairman of British Steel at the end of August at a salary of £55,000 a year.

Lord Snowdon opened the National Museum of Photography, Film and Television in Bradford.

**Friday, June 17**

Britain's annual inflation rate fell to 3.7 per cent in April.

During disturbances in Soweto, South Africa, on the anniversary of the student riots of 1976, at least one man was killed and 60 buses, 25 police cars and six private cars were destroyed.

**Saturday, June 18**

EEC heads of government agreed in Stuttgart to a £450 million refund for Britain from the Common Market budget this year. This was £80 million less than the figure set by Prime Minister Margaret Thatcher and Foreign Secretary Sir Geoffrey Howe. It was also agreed in Stuttgart that there would be a "financial relaunch" of the EEC, to be negotiated before December.

The space shuttle Challenger set off for a successful six-day mission. Her



crew included Sally Ride, 32. She was the second woman in space; Valentina Tereshkova was the first, in 1963.

Sir Clive Sinclair, managing director of Sinclair Vehicle Project, bought an option on the De Lorean car plant in West Belfast with the idea of building mass-produced electric cars there.

**Sunday, June 19**

Queen Elizabeth the Queen Mother visited Northern Ireland for celebrations of the 75th anniversary of the Territorial Army.

**Monday, June 20**

Uncut diamonds and jewelry worth up to £6 million were stolen by a masked gang from the vault of Bond Jewellers, Conduit Street, in London.

**Tuesday, June 21**

The British economy grew by 2 per cent between the first quarters of 1982 and 1983, and the gross domestic product rose by 1 per cent in the first quarter of 1983.

Yasser Arafat, chairman of the Palestine Liberation Organization, blamed the Syrians for the mutiny in the ranks of the Fatah and for fighting between PLO men and Syrian soldiers in Lebanon. On June 24 he was expelled from Syria and forbidden to return to Lebanon.

Andrew Neil, 34, UK editor of *The Economist*, was appointed editor of *The Sunday Times* from October 1 in succession to Frank Giles, who announced his retirement.

The National Gallery bought Raphael's *St John the Baptist Preaching*, valued at about £1 million, for an undisclosed sum from the Mersey family of Bignor Park, Pulborough, Sussex.

Disturbances in the St Paul's area of Bristol, involving about 200 young people, many of them black, left 13 policemen injured, six police cars damaged and two shops looted.

**Wednesday, June 22**

The Queen opened the new Parliament. The Government's programme, as outlined in the Queen's Speech, included Bills on union reforms—ballots on political funds, on strike action and on electing leaders; on denationalization of British Telecommunications; on extension of the right to buy council houses; and on divorce reforms.

British building societies increased mortgage rates from 10 per cent to 11.25 per cent.

Trafalgar House's £300 million bid for P&O was referred to the Monopolies Commission by Cecil Parkinson, the Secretary of State for Industry.

Leaders of the three British railway unions accepted a 4.5 per cent pay increase.

**Thursday, June 23**

Czech secret police in Prague interrupted an interview by journalists with members of the British Campaign for Nuclear Disarmament, the West German "Greens", and the outlawed Charter 77 movement, knocking a Western reporter down and confiscating film equipment.

**Friday, June 24**

Britain's overseas trade balance again showed a deficit, of £552 million for May.

A fire at the Central Ordnance Depot, Donnington, caused £150 million worth of damage. Smoke from it contained asbestos, falling on a 15 square mile area; parks were closed & school playgrounds put out of bounds during clear-up operations.

The United States Congress voted a budget programme to raise \$12 billion in new taxes in 1984 and to cut by half President Reagan's desired 10 per cent increase on defence spending.

**Saturday, June 25**

India beat the West Indies by 43 runs to win the Prudential World Cup at Lord's.

**Sunday, June 26**

At least 900 people were reported killed or missing as a result of monsoon floods in the Indian state of Gujarat.

Five British holidaymakers were killed and 31 injured when the coach in which they were returning from Spain crashed near Avallon, France. The driver admitted he had fallen asleep at the wheel.



Richard and Adrian Cook of Keswick, Cumbria, arrived in Rawalpindi having completed a 2,100 mile run along the Himalayas in 101 days. Their run was to raise money for the charity Intermediate Technology.

**Monday, June 27**

A new airfield for the Falklands was announced, to be built at Mount Pleasant at a cost of £215 million.

**Wednesday, June 29**

The Metropolitan Police Commissioner Sir Kenneth Newman in his first annual report accused extremist groups of manipulating young people into confrontations with the police.

At least 28 Palestinians were reported killed in fighting between PLO loyalists and rebels to control a section of the highway between Syria and Lebanon.

**Thursday, June 30**

The European Commission ordered a further reduction in Britain's finished steel-making capacity under the five-year plan formed in 1980 to deal with the world steel crisis. The new cuts were half what had been expected and less than those imposed on other major EEC producers.

Britain's unemployment figures for June rose by 63,003 to 3,112,254.

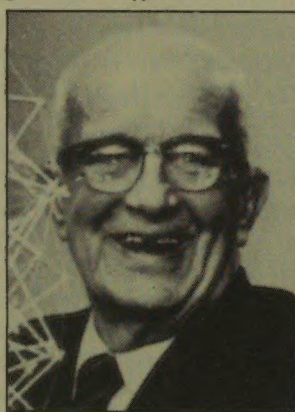
The attempt by "Tiny" Rowland, chief of Lonrho, Fraser's largest shareholder, to separate Harrods from the House of Fraser, was blocked by a shareholder vote, failing to get a 75 per cent majority and winning by only 67.5 million votes against 63.4 million.

**Friday, July 1**

BP announced an 8p a gallon increase in the price of their petrol, bringing it up to £1.87 for a gallon of four-star. On July 6, when Esso announced a rise of only 4.6p a gallon, BP cut its increase to match.

The Australian High Court ruled that the controversial Gordon-below-Franklin dam in Tasmania would not be built and that work on it should stop at once.

Scientists at the Imperial Cancer Research Fund announced a breakthrough in understanding the cause of cancer; an excess of a blood protein normally responsible for repairing injuries was thought to cause the growth of some types of cancer cells.



Dr R. Buckminster Fuller, the American inventor and philosopher, died aged 87.

**Saturday, July 2**

Martina Navratilova retained the ladies' singles championship at Wimbledon, beating Andrea Jaeger 6-0, 6-3. The men's singles title was won by John McEnroe who beat the unseeded New Zealander Chris Lewis 6-2, 6-2, 6-2. John Lloyd and Wendy Turnbull took the mixed doubles, John McEnroe and Peter Fleming the men's doubles, Martina Navratilova and Pam Shriver the ladies' doubles.

**Sunday, July 3**

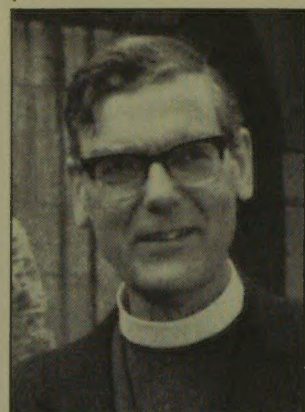
The Belfast home of Gerry Fitt, former MP for West Belfast, was gutted by fires started by an IRA arson gang. The family were away at the time.

**Monday, July 4**

West German Chancellor Helmut Kohl arrived in Moscow for a four-day visit to the Soviet Union. President Andropov cancelled the first meeting

with him on "humanitarian grounds", believed to be his failing health.

A mass meeting at British Leyland's Austin Rover plant at Cowley finally accepted the abolition of washing time. The four-week strike over this issue in April cost around £100 million in lost production.



The Bishop of Durham, Dr John Habgood, 56, was named the next Archbishop of York, to succeed Dr Stuart Blanch on his retirement in August.

**Tuesday, July 5**

The Secretary of State for the Environment Patrick Jenkin cut £280 million from the government support grants to local authorities which had overspent the target set by Whitehall. The GLC lost its entire £129 million grant.

General Jaruzelski, the Polish leader, was awarded the Order of Lenin by Moscow.

Harry James, the trumpeter and band leader, died aged 67.

**Wednesday, July 6**

The Chancellor of the Exchequer Nigel Lawson announced emergency cuts of £500 million in government spending to halt further payments from the contingency reserves.

British Aerospace, the first state undertaking to be transferred to private ownership by the last Conservative administration, announced 3,500 redundancies to take effect by mid 1984. 2,000 of them would be at Bournemouth, where the Hurn airport factory would be shut.

David Steel, leader of the Liberal Party, announced he would take a 2½ month sabbatical away from politics.

The US Secretary of State George Shultz left Damascus after five hours of talks with President Assad of Syria failed to reach any agreement on the withdrawal of troops from Lebanon.

**Thursday, July 7**

Viki Morgan, who was at the centre of the so-called Bloomingdale palimony scandal in 1982, was found murdered in Los Angeles.

Herman Kahn, author of *On Thermonuclear War*, died aged 61.

**Friday, July 8**

65 women peace campaigners were arrested at Greenham Common air base in Berkshire after a 70 foot section of the perimeter fence had been cut.

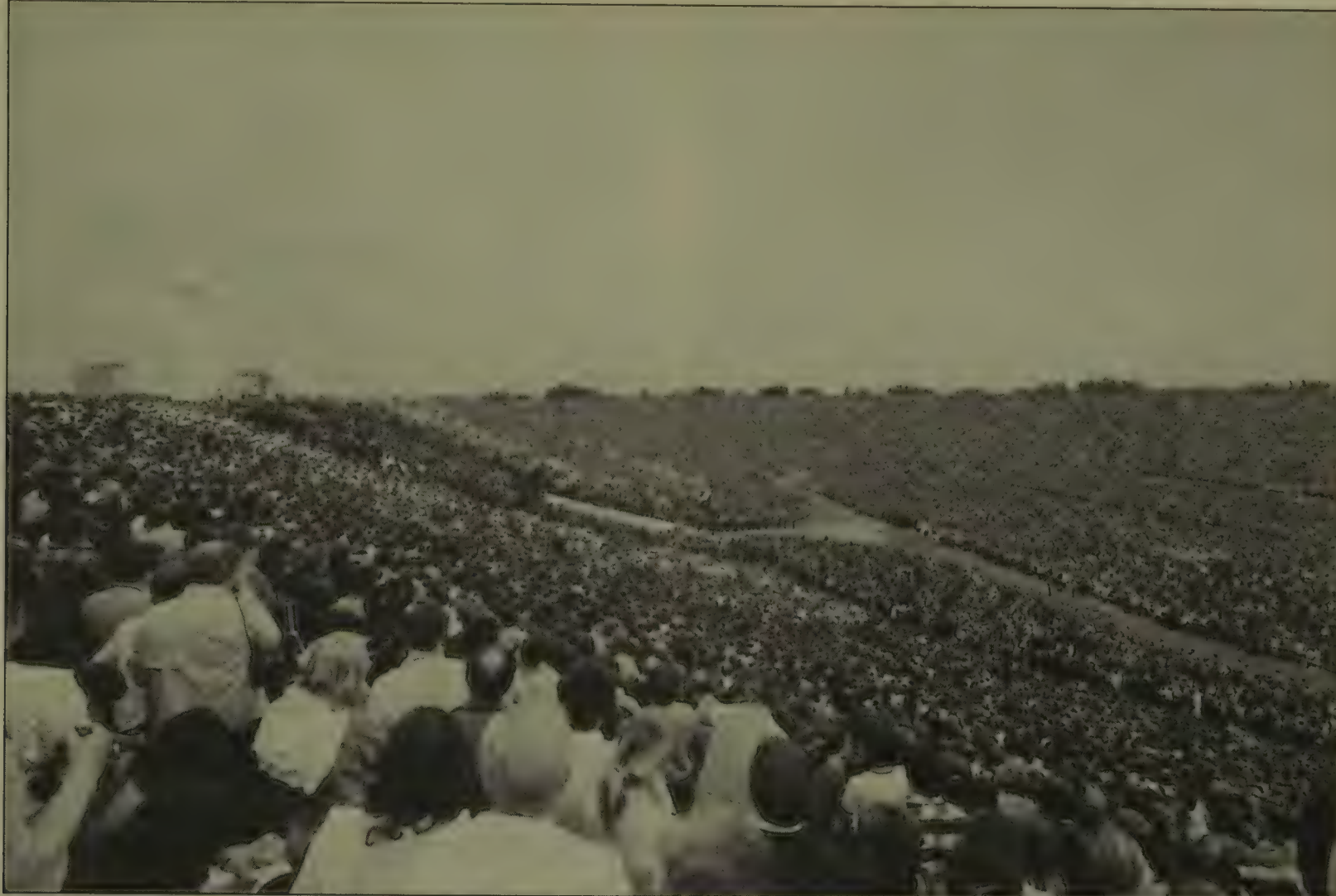
The £5 million scheme for the Theatre Museum in Covent Garden was shelved by the Minister for the Arts, Lord Gowrie, as a result of government cuts.

**Saturday, July 10**

1,500 IRA supporters marched through the streets of Mullaghmore, Co Sligo, where Lord Mountbatten and three others were killed by a bomb in August, 1979, to commemorate the death of hunger striker Bobby Sands. All shops, pubs and hotels shut in protest.

The World Wildlife Fund declared the wildlife of the Gulf, including the entire dugong population, severely damaged as a result of leaks from oil wells damaged in the Iran-Iraq war.





FRANK SPOONER



REX FEATURES



FRANK SPOONER

**The Pope in Poland:** Pope John Paul II paid an eight-day visit to his homeland. He again pledged his support for the right of workers to form trade unions and wherever he went there were pro-Solidarity demonstrations. Top, he celebrated mass before an estimated million people at a Warsaw stadium. Left, he prayed at a memorial to Second World War resistance fighters erected on a tree at the site of the Pawiak prison near Warsaw. The Pope had two meetings with General Jaruzelski, the second being in Krakow's Wawel Castle, above, and on the last evening had private talks with Solidarity leader Lech Walesa.



## WINDOW ON THE WORLD

**Royal tour of Canada:** The Prince and Princess of Wales's 17-day tour of Canada was another triumphant success for this popular couple. Crowds larger than had been expected awaited them despite rain, chilly fog and scorching heat. During his parents' absence Prince William had his first birthday. The Princess's 22nd birthday was celebrated during the flight home with two birthday cakes, one from Prince Charles, the other from the crew of the aircraft.



At Charlo, New Brunswick: a gift of moccasins from the Micmac Indians. The children of the tribe also staged a dance of welcome for the Prince and Princess.



In St John, New Brunswick: dazzling in a dress of blue and silver, the Princess arrives for a banquet.



Near Ottawa: one of the more unusual entertainments was a barbecue attended by over 1,000 people. Temperatures had soared into the 90s but the heat did not spoil the royal couple's obvious enjoyment.







PRESS ASSOCIATION

At St John's, Newfoundland: the Princess's well known love of young children was in evidence during her visit to the Janeway Child Health Centre.



PRESS ASSOCIATION

At Harbour Grace, Newfoundland: a launch takes the visitors back to the yacht *Britannia* for the final stages of their tour, to Prince Edward Island and Alberta.



PRESS ASSOCIATION

In St John's, Newfoundland: with the Premier, Brian Peckford, after a dinner given in their honour by the Newfoundland government.



PRESS ASSOCIATION

At Charlottetown, Prince Edward Island: as the Prince and Princess go walkabout the friendly crowds press near, hoping for a word or to deliver a bouquet—or take notes on what top people are wearing.



PRESS ASSOCIATION

At Edmonton: a highspot of the tour was an old Klondyke style costume barbecue, much enjoyed.



## WINDOW ON THE WORLD

**Tennis championships:** There were record crowds at this year's Wimbledon tournament to see, against all expectation, Chris Lloyd and Jimmy Connors defeated in early rounds and Billie Jean King reach the singles semi-finals at the age of 39. John McEnroe, below, won his second singles title playing in his fourth consecutive final. He beat the unseeded New Zealander, Chris Lewis, right, ranked 91st in the world, 6-2, 6-2, 6-2.



PRESS ASSOCIATION



ROYALTY FEATURES



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PRESS ASSOCIATION



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Martina Navratilova won the women's singles title for the fourth time, beating Andrea Jaeger 6-0, 6-3, and the women's doubles with Pam Shriver, beating Rosemary Casals and Wendy Turnbull 6-2, 6-2.

Wendy Turnbull and John Lloyd beat Billie Jean King and Steve Denton in the mixed doubles final 6-7, 7-6, 7-5. Lloyd was the first Englishman to win a title since 1936.

Peter Fleming and John McEnroe beat Tom Gullikson and Tim Gullikson 6-4, 6-3, 6-4 to win the men's doubles title. It was the champions' third win in five years.





PRESS ASSOCIATION

**World beaters:** India conquered the cricket world in this year's Prudential Cup, defeating the mighty West Indies in the final at Lord's. Led by Kapil Dev (with cup, below), India batted first and were all out for 183, not normally considered a match-winning score in a 60-overs game. However they then dismissed West Indies for 140, Greenidge (at the wicket, left) being the first to go, bowled Sandhu for one. On their way to the final the Indian team also beat Australia and England.



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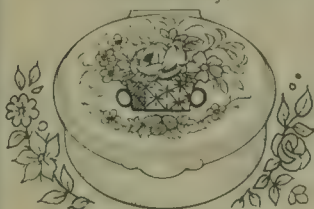
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## A GIFT OF FLOWERS - THAT LAST

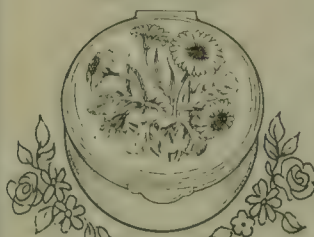
Since enamel boxes were first made in Georgian England over 200 years ago, the popularity and simple charm of floral decoration has never waned. The boxes illustrated here are examples from the wide range of enamels in the Crummles collection which are painted entirely by hand over a single transfer print in the traditional manner of the 18th Century.



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## WINDOW ON THE WORLD



**Docklands take-off:** A De Havilland Dash 7 STOL takes off from Herons Wharf on the Isle of Dogs on a feasibility test.



**Last out of Chatham:** A lone bugler played as the frigate *Hermione* sailed out from the Royal Naval Dockyard, Chatham, on June 21. The base, founded by Henry VIII, is now closed down with the loss of 7,000 jobs.



**Fire hazard:** A fire at the Central Ordnance Depot at Donnington, Telford, which caused £150 million worth of damage, deposited smoke containing asbestos dust over a 15 square mile area. Parks and school playgrounds had to be closed.



# The fruits of Conquest

by Sir Arthur Bryant

In a delightful article in the *Daily Telegraph* (June 20, 1983) written, as he put it, "as a diversion from the in-fighting of the recent General Election", my much honoured friend, Jo Grimond, indulging in what he calls "the sort of historical speculation which has been unfashionable since the days of Belloc, Chesterton, Shaw and Wells", asked himself whether most of the great events of our history have not been to a large extent disasters or blunders. As the first of them he cites is the defeat of the English by the Normans in 1066, it may be of interest to compare the speculative conjectures of this wise thinker, philosopher and former Liberal leader with my own conclusions set out in my forthcoming book on our early and medieval history, *Set in a Silver Sea*.

"Would it not have been better," Grimond asked, "if Harold had won the Battle of Hastings? The English of the time seem to have been more civilized and humane than the Normans." The answer contained in my book is: "The English at that time were the most civilized people in Western Europe. Their achievement in vernacular scholarship, poetry and literature was unique; their craftsmanship—in sculpture, embroidery, goldsmith's and coiner's work—most skilful and sensitive. They had evolved a union of Church and State for national ends which had no parallel outside the Byzantine empire; their bishops and ealdormen sat side by side in the Witan and the provincial and shire courts. Yet to the radically minded Normans England was a land without discipline where the enthusiasm of saints and scholars had become lost in a sluggish stream of petty provincial interests; where married canons lived on hereditary endowments, and the very Archbishop of Canterbury was a simoniac and uncanonically appointed, and where boorish nobles, sunk in swinish drunkenness and gluttony, sold sacred benefices, while bucolic warriors, too conservative to change, still fought on foot and with battle-axes. She had lost touch with the new world growing up beyond the Channel... She was living on the memories of the past, static, conservative, unimaginative. She had barred her mind to change; it remained to be seen if she could bar her gates."

She could not, and did not, and the Norman Conquest was a bitter and terrible martyrdom for the generation of Englishmen and women who suffered it. "Cold heart and bloody hand," wrote a Norse poet, "now rule the England land."

Yet the Normans, French-speaking descendants of seafaring Viking pirates, had many qualities which the gentler and more civilized Anglo-

Saxons of 900 years ago—florid, large-limbed, blue-eyed, phlegmatic—lacked. Without the sudden infusion of these qualities into their racial make-up they might, left to themselves, have settled down into a sluggish complacency. But their few thousand conquerors, whom they outnumbered many times over, were great lawyers and administrators. They knew how to govern, just as they knew how to win battles, because they were always certain what they wanted and meant to do. Ruthless, almost entirely without sentiment and, though passionate, self-possessed and cool, they had the simplicity of genius. And they possessed a wonderful capacity for absorbing other civilizations.

They quickly absorbed England's civilization and its well ploughed shires, and made its political and social assets and virtues their own. Their great Duke, England's William the Conqueror—"so stark a man", as the Anglo-Saxon chronicler called him—kept the English Witanagemot or great Council which, under his able successors and descendants, became the embryo of future English Parliaments. He kept the elaborate secretarial and financial machinery which the old English kings had devised for raising gelds and land taxes, and for sending inquiries and orders to their officers in the shires. He kept the old divisions of shire and hundred, the shire-courts where, under the royal sheriff's eye, the freemen interpreted the customary law of the locality, and the hundred-courts where representatives of the villages settled their disputes and answered for breaches of the peace. And he kept the old Anglo-Saxon shire fyrd or militia which, in the hands of a strong king, was an invaluable counterpoise to the Norman feudal array.

Little more than a century after the Conquest a remarkable thing had begun to happen. The people of

England, overrun by a foreign aristocracy who had seized their land and despised their language, were becoming increasingly conscious of their unity and nationhood. And though their new lords still spoke French and boasted French descent, they had begun to think of themselves as English and of their country as England.

For there seemed to be something in the land which naturalized foreigners and, adapting their ways, absorbed them. It was due partly to its being cut off from Europe by sea, so that its diverse inhabitants gradually came to think of themselves not merely as barons or knights, churchmen, merchants or peasants, but as members of a distinct community which was both part of Western Christendom and yet apart from it. Before Frenchmen had come to regard themselves as Frenchmen, Germans as Germans or Italians as Italians, Englishmen, including the Normans settled in England, were thinking of themselves as Englishmen. This sense of separateness was aided by their kings' insistence on the unity of the realm and on a common system of law. And it was stimulated by the difficulty the conquerors experienced in ruling so stubborn a race. The Norman knights could exploit their conquest only by meeting the natives more than half way. They needed Englishmen and women to plough their fields, tend their homes, nurse their children and help them in battle. And the English did so, on terms—that their conquerors left them English and became in the end English themselves.

Since their numbers were so small, the conquerors soon became bilingual. They continued to think and converse among themselves in French, but spoke English with their subordinates. They learnt it from their nurses and servants, reeves and ploughmen and, after the Conquest was complete, from

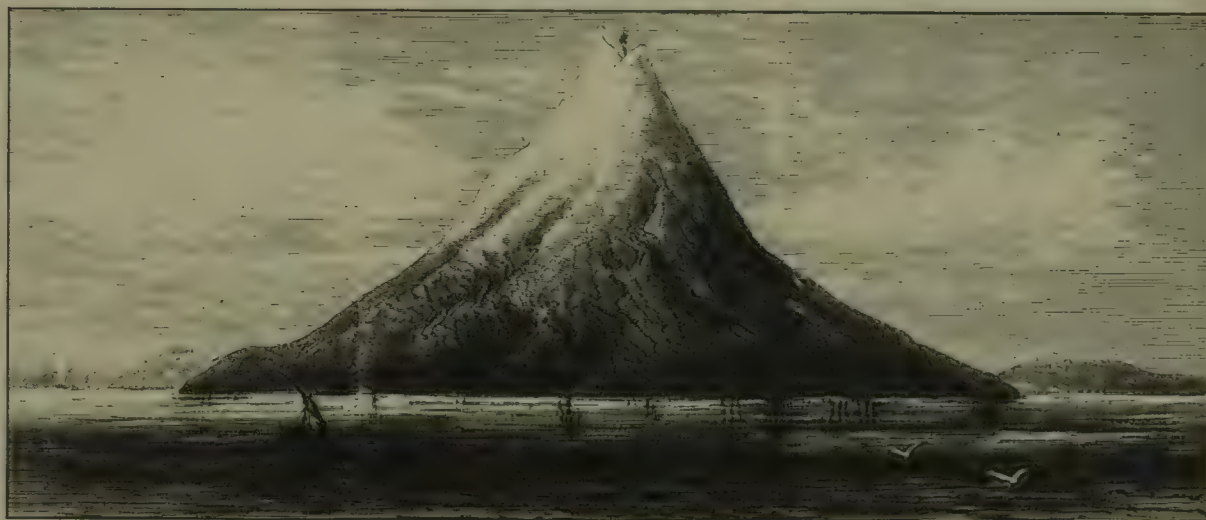
their men-at-arms. Abbot Samson of Bury, head of the richest monastery in the land, preached to the common people in the dialect of Norfolk where he had been born and bred.

By the end of the 12th century even Normans were coming to take a pride in the history and traditions of the island they had won and to treasure the legends of its saints and heroes. The monkish historians, Henry of Huntingdon and William of Malmesbury, collected the ballads and tales of Britain, and Gerald de Barry, a Marcher's son, loved to boast of his Welsh ancestry and the beauties and antiquities of his Pembrokeshire home. It was a Norman—Geoffrey of Monmouth, bishop of St Asaph—who wrote the romantic tale of King Arthur and his British court and made it almost as favourite a theme with the French-speaking ruling class as the exploits of Charlemagne. It helped to make Britain's inhabitants—Normans, Welsh and English alike, and even the southern Scots—believe they had a common history.

French and English names were blended on the map: Norton Fitzwarren, Pillerton Hersey, Sturminster Marshall, Berry Pomeroy. And the marriage of Church and State was consummated, too, in this land where everything ultimately merged and became part of something else: Abbots Bromley and Temple Guiting, White Ladies Aston and Whitchurch Canoncorum. The great bishop, Richard le Poore, who built Salisbury Cathedral, left his heart to be buried in the little Dorset village of Tarrant Crawford.

From all this so much was to follow in building the strength and spirit of England's growing nationhood. And so, though I share Jo Grimond's belief that the Norman Conquest was at first a terrible disaster for England, I believe also that in the long run it left England a better and fuller nation.

## 100 years ago



The *ILN* of September 8, 1883, illustrated the island of Krakatoa which had largely disappeared in the violent volcanic eruptions of that August. In the tidal waves that followed 36,000 lives were lost in the coastal areas of Java and Sumatra.



# ENCOUNTERS

with Roger Berthoud

## Why Drummond is quitting

To those who knew John Drummond at Cambridge in the mid 1950s, he seemed bound to go far. His combination of energy, intelligence, wide interests, blotting-paper memory, dramatic talents and almost overwhelming articulateness seemed to make him an irresistible force. When he entered the BBC, a relatively immovable object, he rose perhaps less swiftly than expected to become assistant head of TV arts and music features and a distinguished producer. So it seemed right that in late 1977 he should, at 43, leapfrog to become director of the Edinburgh Festival.

This year's festival, which begins on August 21, will be his fifth; for depressing reasons his last; but also, he is convinced, his best. Its central theme, Vienna in 1900, is more completely worked through than ever before, he said when we met in his small London office: it runs through just over half the 160 opera, music, drama and dance performances, and inspires the main exhibition, other shows and numerous lectures. Geographically it complements the theme of his first festival in 1978, Serge Diaghilev. That took in Russia as well as Paris, just as turn-of-century Austria cannot be divorced from Germany.

The theme arrived by accident. On his constant travels Drummond came upon two operas by the little-known Alexander von Zemlinsky, both based on stories by Oscar Wilde. Hamburg State Opera was about to perform them, and Drummond thought them important—and enjoyable—enough to bring them to Edinburgh.

It seemed sensible to put Zemlinsky, who fled from Germany in 1939 and died in obscurity in the USA three years later, into context. He was the teacher and brother-in-law of the revolutionary composer Arnold Schönberg—so there will be *inter alia* Schönberg's massive *Gurrelieder*, and a show of his excellent paintings. In contrast to our own day, the arts and sciences were then closely inter-related in Vienna. Freud, Kandinsky, Schönberg, Webern, Mahler, Klimt, Kokoschka, Rilke, Hoffmannsthal, Werfel: they were all, Drummond reminds one, going to each other's concerts and exhibitions and buying each other's books, with Alma Mahler floating between several of them as mistress or wife. The Wiener Werkstätte were, William Morris-like, bringing the applied arts together—and Peter Vergo, the leading authority on the Viennese cultural scene, has assembled a major exhibition. It includes—near by at the Fine Art Society—a reconstruction of the applauded Scottish Room at the Vienna Secession exhibi-

tion of 1900, starring the designer Charles Rennie Mackintosh.

Conveying a sense of parallel and interlocking activities within a single city is something a festival can achieve, Drummond believes. It is also an activity after his own heart, since he dislikes the tendency of the arts to ignore each other nowadays. "Does it ever occur to the director of the National Theatre to talk to the director of the National Film Theatre?" he asks rhetorically. Discovering and making connexions is exciting, he finds. A rag-bag of worthwhile but unconnected events can be found in any major city these days.

Proud not to be a specialist (while knowing more than many such), he is prouder still to have accorded the same degree of importance to the festival's various elements. "There was a very strong feeling in the latter years of my immediate predecessor (Peter Diamond) that Edinburgh was a music festival with a few associated activities, even if in practice that was unjustified; and I don't think anyone would dispute that most of my predecessors were primarily musicians. I have tried to say that theatre, exhibitions, dance and other activities matter as much.

"I think Edinburgh's strength is its multi-disciplinary nature. Quite frankly, if you want an opera or theatre festival, others offer better variety or more star performers. But I don't know anywhere else in the world which produces the range of activities which we do across the board. This year there will be eight symphony orchestras, four chamber orchestras, three opera companies, two dance companies, nine theatre companies and a dozen or more exhibitions, including two major ones. If you add the Fringe, the Tattoo and the [separate] film festival, you get a concentration of events which is actually unparalleled."

Unlike some of his predecessors, Drummond regards the Fringe events as an indispensable complement to the festival proper, and from the start gave joint press conferences with the Fringe's administrator. "People make quite ridiculous distinctions... I actually believe the audiences are now indistinguishable... last year the Fringe had a much better year in drama than I did."

So why is he quitting, given the evident relish he has for the job and the freedom the director enjoys, despite an infrastructure of advisory committees? "The uniqueness of Edinburgh's problem is this: here we have one of the world's great festivals which has been going on for more than two generations. But we are still working in



John Drummond: fed up with directors asking "Where is your proper theatre?"

buildings which are exactly as they were when we started. It is absolutely unacceptable and indefensible that over 37 years of the prestige of the Edinburgh Festival the theatre situation hasn't improved.

"I go around the world and people say, 'What is wrong with people in the city? Why don't they understand?' Why is it that cow towns in Canada can build new theatres, and poor east European countries can build theatres the size of our National Theatre? Here we are sitting in one of the richest cities of Europe and we can't manage an orchestra pit for the King's Theatre!

"It's so bloody insulting to the artists. Whereas in the past they used to compromise and say, 'Oh, all right', increasingly I find that many of the best young directors in Europe just don't want to talk about it. We have survived on the prestige of Edinburgh, and the fact that we look after our people very well and they love the city—very few artists who have been here don't want to come back. But I spend my life putting the plans of Edinburgh theatres in front of opera intendents and theatre directors, and they look at them in blank amazement and say, 'Is that the best you can do? Where is your proper theatre?' Frankly you get to a stage where this undermines your ambitions. There is a very great danger for the future in that. The financial thing we can cope with: our own house is in order and there is no doubt that artistically and financially the festival is well run. But we have to work in a physical context which we can't control.

"There is something about Scotland—and I speak as a Scot—which actually doesn't find much joy in the arts. It's almost a kind of dogged refusal to celebrate on the part of authority—and it's those authorities one has to deal with the whole time. You start every meeting with the feeling that the answer is going to be 'No', and you

work slowly from that. I never get the feeling that people there think, 'My God, the privilege it is for us to be host to this.' Instead they think, 'Oh, Christ, here comes the festival again, with their problems and their difficult demands.' That's largely why I'm leaving. It's why all my predecessors have left.

"There comes a time when you can't square how hard you work yourself and your whole unit with the lack of response and apathy elsewhere—and you run out of patience."

What follows? He is sure only that he will give himself a stock-taking sabbatical. Perhaps he will start something new, perhaps fulfil his didactic streak. It will be hard to satisfy his energies and high standards after running one of the world's great festivals. But at 48 he has time enough left, one hopes.

## Where religion and reality meet

When I warned the Reverend Donald Reeves that he would be featuring alongside John Drummond, he recalled playing the piano as a Cambridge undergraduate for a Trinity College revue in which Drummond performed: which would suggest a paucity of pianists at Trinity, since Reeves read English at Queen's. Now, aged 47, he is successfully reanimating St James's Church, Piccadilly, a handsome, basically Wren building which has been a favoured spot for upper-middle-class marriages and memorial services.

Some clerics who strive to give their ministry fresh validity by unorthodox means may deserve to be dubbed trendy, as Reeves has been by the *Daily Telegraph* and others. But trendiness implies superficiality, and Reeves is certainly not superficial. From Cambridge he went into the British Council, that under-appreciated pro-



moter of the English language and culture overseas. Having survived a bleak and difficult spell in Beirut, he felt a need to say thank you to somebody, and found his public-school Christianity—from Sherborne, of which his memories are otherwise not fond—coming alive. The local British church was uninspiring (alcoholic vicar and emphasis on hats) and after a short stint in Iceland he decided to seek ordination himself via Cuddesdon Theological College, where Archbishop Runcie was then principal.

Maidstone's parish church was a happy first stop. Next came three instructive, invigorating and never dull years as chaplain—a sort of private secretary—to Dr Mervyn Stockwood, then Bishop of Southwark, followed by 12 longish years at the end of the Northern Line at Morden. As rector of St Peter's he lived in a working-class community which had been transplanted in the 1930s from London's east and south-east ends to the St Helier housing estate (population 50,000). Not much community life had survived, but Reeves encountered some memorable individuals, like a woman who worked in the *Daily Mirror's* canteen: "If she had been born in another class, she would have been a scintillating hostess with a great love of the arts. As it was, she was the life and soul of lots of activities. There were people like her who really knew about neighbourliness and bothered about people.

"I tried to create a living Christian community there. The tendency in these places is to gather a congregation that doesn't represent the life of the people. I had six curates, including Dr Una Kroll, who wants to be a priest. I gradually got rid of them all and tried to develop a lay pastorate, so that the church which belongs to the people could be run by them, rather than by a lot of gentlemen in dog collars who had been imposed on the place and came from a very different culture. But historically it's very difficult to produce local leaders in areas where people feel pretty powerless."

While at Morden he started the Urban Ministry project. Feeling the need to recharge his spiritual batteries after three years at Southwark Cathedral, Reeves had gone to Chicago in 1969 for a course on how to be an effective minister to inner city areas. "I was given a dollar and had to spend six days on the streets. It was called 'the plunge', and it helped to re-convert me and to politicize me, and it made me angry about poverty and the racial situation. So when I came back here I started something similar, running courses for clergy and students." They do a three-day "plunge", spend time with, say, a multi-racial school, a militant tenants' association or some community organization. "It's very simple really: it's to open their eyes to the nature and extent of the problems of the inner cities—but to do it with rigour" (a favourite word). An involvement with several television pro-



Donald Reeves: six days on Chicago's streets made him angry about poverty.

grammes led to his becoming religious programmes adviser to the Independent Broadcasting Authority.

When Reeves reached St James's, Piccadilly in 1980 there was an overdraft of some £9,000, and Sunday congregations hovered around 40 people. "I thought this was a marvellous opportunity to, in effect, start a church in a magnificent position and a beautiful building. What distresses me about so many churches is that they are like clubs: only like-minded people are welcome, and they are overwhelmingly concerned with the Church's own survival and maintenance.

"I am trying to make this a centre where a number of interesting projects take place. The most important is the Dunamis project, which seeks to examine the psychological and religious dimensions of defence and security issues." Among those involved are Neil and Jennifer Wates of the construction family, whose Commonwork Trust helps fund the project; and Ronald Higgins, the former diplomat who has become a guru of those favouring "alternative" approaches.

There are weekly lectures at the church by defence experts and other interested parties and, perhaps more important if less visible, private conversations and dinner parties at the adjacent rectory, which give doves and hawks, civil servants from nearby Whitehall and even Soviet and Chinese diplomats a chance to air their views and listen to the "opposing" side's.

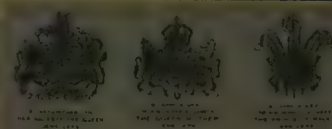
"We can bring in people from the left to meet the bureaucrats dealing with arms negotiations. We get high-level people, and I do think it deepens the quality of the debate. On the one hand there are the hawks and the people who do the negotiating and say they deal with the realities. Then there are the doves, who don't always understand the complexities. Our job is to help the hawkish element to lift up their eyes a little bit and look at the

long term goals, and to get the peace people to attend to the realities. It's quite a radical and exciting thing to do. I have met a few generals who are in themselves serene and caring people; and a number of peace people who are violent and all over the place."

Reeves's own views remain left of centre, though he no longer belongs to the Labour Party. He is interested in the concept of the "enemy". It intrigues him, for example, that small children addicted to television should still think of the Germans as the stock enemy, while the Russians, now seen by many as the enemy, have not been so historically.

Balancing all this is a strong musical programme, directed by Ivor Bolton, a young former assistant chorus master at Glyndebourne, complete with a five-day Piccadilly Festival starting on July 24 of solo recitals and orchestral performances. The church will soon have its own orchestra which will give concerts and play at big celebrations like Easter and Christmas. On the slender excuse of William Blake having been baptized there, a William Blake Society is being formed which will commission at least one work of art—music, poetry or painting—a year.

Other aspects of the present programme include lectures on Christian faith and practice, a monthly healing clinic and study groups on Jung's work. And the funds? "People are very generous," said Reeves. "They think: at last the Church is doing something." Sunday congregations are up to around 120, with plenty of young people—often those, he believes, who have had bad experiences of the Church or felt let down by it. He sees St James's as a sort of alternative church for all those people seeking a new foundation or meaning for their lives. If the Welfare State has, as he believes, sapped the Church's confidence in its own role, the new Conservatism may help to restore it.



*Wartski*

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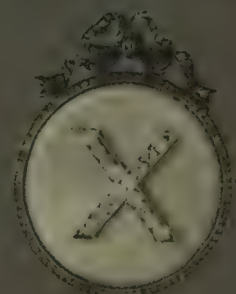
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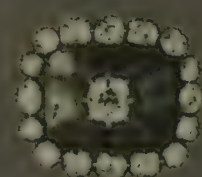
A ruby and diamond  
rose brooch. English c. 1800



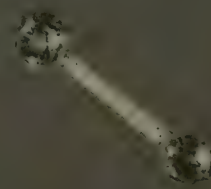
A pink enamel and diamond  
brooch by Carl Fabergé  
c. 1900



A gold and stained  
ivory rose brooch. English  
c. 1820



A diamond and pale  
blue enamelled brooch  
English c. 1860

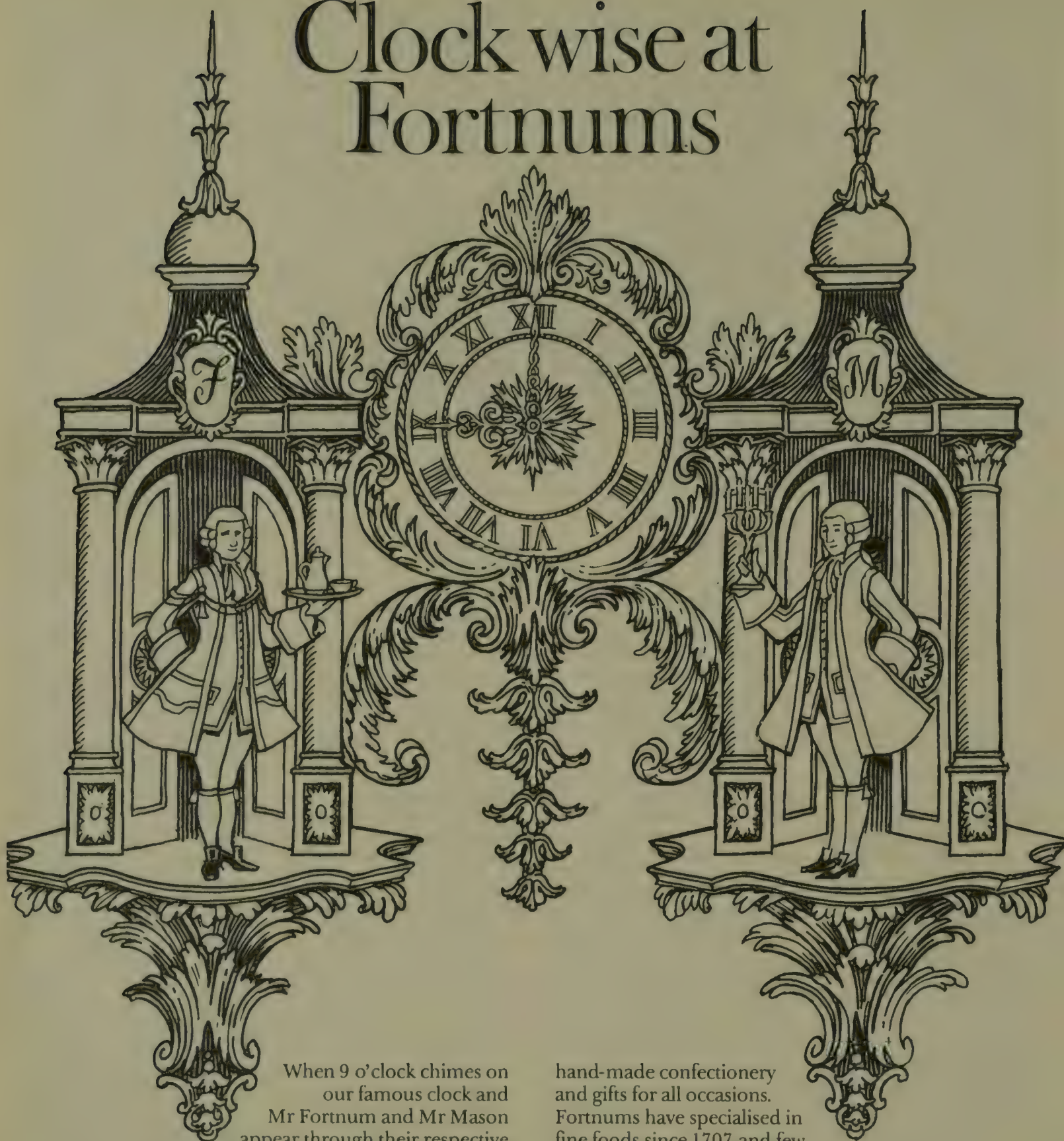


A citrine and enamel  
brooch by Carlo Giuliano  
c. 1870

JEWELS SHOWN ACTUAL SIZE



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# Letter from Bangladesh

by Dick Wilson

An inexperienced, philistine, undemocratic, greedy and undisciplined army rules over 90 million people disunited about their future. After two liberation struggles, one from Britain and a much bloodier one a generation later from Pakistan, Bangladesh gropes directionless, outwardly inert under "temporary" martial law but inwardly seething.

Characteristically the intellectuals still find someone else to blame for their country's troubles. Foreign aid, they claim, is sapping the will to self-help and is buttressing the generals through whom it all has to pass. But the world's eighth largest nation is strictly on its own, waiting to find its way. Since the independence war of 1971 two governments have been felled by brutal murder and the others by their own incompetence. "Eleven years have passed," the local government minister, Mahbuhur Rahman, concedes, "but the dreams of the people remain unfulfilled."

The army has ruled under cover of martial law for just over a year. "Democracy will be restored," promises Lieutenant-General H. M. Ershad, the chief martial law administrator, and to strengthen credibility he recently penned a poem to show his feelings about the people, with the soulful refrain: "I live only for you." Elections are to be held before the end of next year if there is enough "peace and harmony" or, rather, if the political parties are amenable enough to whatever arrangements the generals make.

The current arena of tension is in the universities, where students reacted violently in February to Ershad's announcement that Arabic would become a compulsory subject in the schools. About a score of students apparently died in clashes with the police. Others were arrested, some were mistreated, and Ershad closed the universities. But how long can an underdeveloped state afford to interrupt the education, especially in sciences, of its youth? The universities were reopened in June.

Sustained clashes between students and soldiers may be avoided, however, because in the typical middle-class Bangladeshi family the youngest son joins the army (his elders going into the Civil Service and professions) and the grandchildren are the students, so there are blood links between the potential combatants. The armed forces do not all see themselves as acting altruistically. Many officers openly advocate the "Indonesian model" under which the army would share state power with other interest groups, including the political parties.

Resistance to this is possibly the only matter on which the major parties (there are over 40 of them) are united. Some of the politicians, a representa-



tive selection of whom had a spell behind bars during March, hope that Thailand, where the military handed power back to civilians, will set a different example. "Whom should we make a deal with?" asks one party leader in the context of inner conflicts within the armed services. There have been several rumours about unsuccessful *coups* against Ershad from among his own lieutenants, and past history does not suggest that he can sleep easily in his bed.

As long as the other senior officers can consolidate their entry into the business world, like their counterparts in other Third World countries, they may contain their envy of Ershad. But in a crisis continuity of any leadership could not be assured. In the words of an unkind observer, "every Bangladeshi is for himself". Concerted group action is not usual and unlike neighbouring West Bengal, where Jyoti Basu heads a communist administration bent on land reform in defiance of Mrs Indira Gandhi, the Bangladeshi Marxists are mostly parlour radicals.

Yet the economic challenge cries out for consensual solution. With an income of barely £60 a head a year, population growth of about 2½ per cent, a growing population of landless, a literacy rate of only 26 per cent and expenditure on education only £1 a head a year of population, Bangladesh faces a long, hard slog, whatever its government or its ideology.

The land looks lush, with all kinds of crops—including a surprising amount of wheat, potatoes and other vegetables—growing in succulent shades of green from the well watered earth. Such scenes are dotted nowadays with tubewells, diesel pumps and biogas installations from which the dung of five cows can fuel the cooking of three households. The Minister for Agriculture, Abu Zafar Obaidullah, who is also Bangladesh's leading Sinologist and poet, believes that self-reliance in

grain can be attained in two years' time. He has just published a book of poetry which contains the following: "I speak of the armed uprising of a people with a fixed goal, I speak of the march of history Down the corridors of class wars..."

Apart from the beggars who haunt the railway stations even the rural people look reasonably clothed. Crocodiles of school children, carrying their books along the ridges between the paddyfields, are in neat white clothing, often wearing socks and rubber shoes. The whole population dresses slightly garishly owing to the availability of second-hand American clothing. This is a nation of handed-down drapery, developing on borrowed money.

Japan is mainly responsible for the increased disbursement of foreign aid, although her officials are surprised at the inability of Bangladesh to expedite, for instance, land expropriation for a new irrigation project which may now lapse under Japanese government rules after being on the table for two years.

Rehman Sobhan, the urbane economist who heads the Bangladesh Institute for Development Studies, has warned that the country has become so dependent on foreign aid that it hardly has a development policy of its own to show. Only at the end of the 1970s did the government begin to question each aid offer with a view to relating it to overall needs. The Finance Minister, A.N.A. Muhith, claims, "We have almost rejected aid this year."

One reason for this is the £400 million which the Bangladeshis working abroad, mostly Sylhetis in Britain and the Middle East, sent home last year. Waiters for Britain's Indian restaurants have become a bigger export even than jute, since this invisible income now exceeds all Bangladesh's commodity exports. Not all the waiters remit. I met one in Sylhet in northern Bangladesh, on leave from his Wilt-

shire restaurant, who took me to his unelectrified village where his father was dying, leaving him responsible for a sizeable landholding partly worked by paid help. Over a candle-lit egg pilau this *zamindar* (land-owning) waiter confessed that he had spent all his earnings enjoying himself in England and had saved nothing. But enough has been saved to give Sylhet a "little Britain" flavour: several new hotels and shopping arcades have been put up with London or Birmingham money.

I asked a banker if the recipients invested in productive enterprises as well as real estate. "The government gives them no incentive," he sadly replied. The military régime is trying hard to hand back to private owners the textile and other industries so rashly nationalized in the 1970s. But it is rather choosy about the terms and the inevitable rumours of corruption confuse the picture.

The confidence of the private sector was buffeted by a recent corruption case brought by the government against senior officials of one of the nationalized banks whose Abu Dhabi branch has been the scene of irregularities. The chief defendant was a man of unusual integrity, and clearly was not aware of the wrongdoing of his juniors. Yet he was sentenced to several years "rigorous" imprisonment, and the air force officer in the mixed military-civilian "court" even wanted the death sentence for him. The soldiers' heavy hand on the triggers of power does not encourage the entrepreneurial or professional classes. None of the service leaders had reached higher than the rank of major in the Pakistan army up to 1971 and they are not of the calibre found elsewhere in the subcontinent.

Living in Bangladesh again after an absence of 25 years, I found that the people had forgotten how to laugh. Outside my bedroom window in Chittagong I once saw a crow straddling a dead rat's shrunken belly, jabbing its beak persistently into the rodent's body. I instantly recalled the famous photograph of a crow perched on the inert face of one of the million Bengalis who were slaughtered in 1971, and the grisly pictures of the 1975 famine.

That kind of recent history, when linked with military crudeness in government, the runaway problems of population and development, and slaughter of Bengalis in neighbouring Assam, is perhaps enough to wipe the laugh off anybody's face. ●

Dick Wilson is an author and journalist specializing in Asian affairs. He was Editor of the *Far Eastern Economic Review* from 1958 to 64 and of *The China Quarterly* from 1973 to 80.



# The art of television commercials

by Norman Moss

Froth will not stay on beer for a day's filming, and sheep tend to recoil from an advancing elephant. To achieve realism those making TV advertisements have to overcome such phenomena.

The film won a first prize for Britain at Cannes. The story was simple: a beautiful woman and a man meet, they are drawn to each other, she is married, he finds out, she returns to her husband.

The acting was excellent, the direction by Hugh Hudson, who also made the Oscar-winning *Chariots of Fire*, had a light touch, and it was painstaking. Not only was a French restaurant re-created at Elstree Studios, but a French chef was brought in to give the dishes an authentic appearance. The telling of the story was economical. It had to be: the film was 45 seconds long, a television commercial for L'Ainait perfume.

Second for second, more care, effort, creative imagination and money go into the making of a TV commercial than into any other kind of film. It pays: a Marplan opinion poll published in August, 1980, found that 51 per cent of TV viewers prefer the commercials to the programmes. Britain has earned a reputation second to none in the making of commercials; companies come from all over the world to have them made here, and British entities have collected more prizes than those of any other country at the Cannes Advertising Film Festival.

Despite the recession, more money than ever is being spent in Britain on TV commercials. Furthermore, the percentage of total advertising spending that goes to television is increasing steadily. It has gone up every year. In 1981, 28.7 per cent of all advertising spending was on TV commercials; last year the figure was 29.7 per cent, or £928 million.

The commercial has become an art form in its own right. Certainly it engages first-rate artistic talent. Most leading film directors have made commercials, including John Schlesinger, Alan Parker, Dick Lester, Lindsay Anderson and Jack Gold. A well established director can command £1,000 a day for working on a commercial.

Many directors look down on commercials, and apologetically dismiss the work they do on them as a token

they pay to marmion to make it easier to pursue their art. But Joseph Losey, whose films have won a shelf-full of international awards and who takes his work as seriously as anyone in the business, believes that a director can learn a lot from making commercials—he has directed some 300. "You learn to make every second on the screen count," he says. "You have to communicate with very short images that remain in the memory."

Some people believe that commercials are so different from other kinds of films that feature-film directors are often not the best people to make them. John Perkins, who has a successful company making commercials, says, "It's a totally different approach from making feature films. The only things they have in common are that they both use film cameras and sometimes actors. We're not in the entertainment business, we're making advertisements." And indeed some of the most successful makers of commercials did not come from the film industry but from the advertising world, and most of them were still photographers.

A TV commercial begins with an advertising agency and a client deciding to spend money on the television medium. They have already decided what market they want to aim at and how they want to present their product. For instance, if it is a drink, they may want to identify it with a swinging, trendy life-style or with a solid, old-fashioned kind of enjoyment. (Beer-drinkers always prefer the traditional virtues, market researchers find.)

Then a team or individual at the advertising agency works out a story, and this is the single most creative part. It may involve actors, or animated cartoon characters, or simply a view of the product. The agency approaches several companies that make commercials and asks them to quote a price. The production company will hire the directors and the rest of the crew, or will have them on its staff.

The client is the one who ultimately pays the piper, and he makes sure he



calls the tune. Recently a commercial was being made featuring Santa Claus and some elves. The director decided it did not have enough colour and in a burst of improvisation had Santa Claus take off his coat to reveal a bright yellow shirt and red braces underneath. He was delighted with the result, but the representative of the client was appalled. "Santa Claus never takes off his coat," he said, in admonishing tones. He went to his company's board of directors and they agreed solemnly that Santa Claus never takes off his coat. Since this sequence was in the script that the client had approved, it had to be re-shot at considerable expense. One of the difficulties of making commercials is that you are serving two masters.

A commercial can cost as much as £200,000, although most cost much less. It depends on several factors. Does the client want to use a big-name star, like David Niven or Ronnie Barker? Does he want to shoot abroad? What music is required? In the past the agency tended to let the film-maker have his head. If he decided that the film would be better shot in the Bahamas, he could go to the Bahamas.

But now money is tighter. People in commercials look back almost with nostalgia on the days, only a couple of years ago, when they could make a commercial for Hamlet cigars which included filming pearl divers under the sea off Jamaica and a skier on the slopes of St Moritz. Or one for Martin

with balloons descending on a castle (near Cordoba, because the winds were right there) which employed five balloonists plus hot-air balloons and two film crews, one to film on the ground and one from a helicopter.

Today agencies are less cavalier about costs, and commercials tend to be cheaper and shorter. But the makers still have to go abroad often for the weather. If they want to make a commercial showing a lawn mower in use to sell the product before the summer, they must find a place where the grass grows tall during our winter months and where there are houses and gardens that look British, which usually means California or Australia. A commercial for a car lubricant was filmed in South Africa because the makers did not want to wait until the summer to film a highway in the sunshine, and this was the nearest sunny place where they drive on the left. The crew took British road signs out with them.

The vast empty spaces of the desert seem to have a special appeal for British advertisers. Hair curlers, perfume, beer and cars, among other things, have been filmed against exotic desert backgrounds, and DHL, the international courier company, advertises itself with a laser-like beam surging across a landscape that is Death Valley, California.

Some of the most elaborate films do not have foreign settings. One, for a brand of carpets, had an elephant standing on a carpet to show its dur-

ability, and a sheep to signify the wool. The script called for the elephant to walk towards the sheep, but this presented a problem. The sheep could stand its ground and face the stationary elephant but when the elephant advanced, the sheep's nerve broke and it turned tail and fled. The solution: the elephant was filmed walking backwards and the film was shown backwards, so that the elephant seemed to be walking towards the sheep.

Commercials often call for special skills in film trickery. Filming food, for instance, is a technique—almost a profession—on its own, and there are companies that specialize in it. No actor who forgets his lines or throws temperamental fits can match the unpredictability, from the point of view of the close-up camera, of a sauceman of simmering soup, or a breakfast cereal reacting to the impact of a jug of milk. A simmering stew is sometimes filmed with tiny glass bubbles being pushed to the surface by invisible rods, and bursting. Real bubbles cannot be counted on to burst on camera at the right time. There are several closely guarded secret formulas for the chemical that looks like the froth on a glass of beer but which, unlike the real thing, will stay there for a whole day's filming.

When the men who make commercials get together, the films they talk about admiringly are not usually the well known ones featuring actors or the Brooke Bond chimps (which, by

the way, are in the longest-running series of TV commercials anywhere; Peter Sellers did the voice-over for them in 1956).

The film men talk about the commercials that they know represent a superb technical achievement: the one with the black snooker ball travelling slowly along a snooker table to merge into the black of a glass of Guinness; the one for Cadbury's showing fruit and nuts being stirred into melted chocolate—it is always difficult to get a shiny dark colour on film, and the sequence was shot 73 times; or the Lego commercial of Christmas, 1980, which showed Lego models changing into other models, used a million Lego bricks and won more prizes than any other commercial.

However much a commercial costs to make, it will almost certainly be less than the cost of showing it. TV advertising time can cost anything from £300 to £30,000 for 30 seconds. These days particularly, with new channels opening up, a lot of bargaining goes on over discounts and special arrangements; for instance, a TV company may offer to guarantee the advertiser a certain number of viewers according to the ratings if it can fit in the commercials at any time convenient to it; this may mean several showings which are late at night rather than one which is at a peak time.

The maker of commercials has to satisfy more than two masters. Every commercial must be passed by the

Independent Television Companies' Association. This body takes its standards from the Independent Broadcasting Authority, which has ultimate power. It works much like the British Board of Film Censors: it looks at a script and then at the finished film, and is prepared to argue a case with the film-makers.

Sometimes accuracy is called into question. It may be claimed that a product is the "number one in Europe". But what does this mean? That it sells more than any other? That its manufacturers are the biggest in the field? A specific claim like this must have a solid fact behind it. In a commercial for a headache pill could the script be taken to mean that it *always* cures headaches? It must not say that.


Sometimes the issue involves the one subject that leaps to mind when anyone mentions censorship, and on which commercials have to tread much more warily around people's sensibilities than TV programmes. Stewart Rutledge, deputy head of the ITCA department that must approve commercials, says, "We don't allow as much sexual frankness as the IBA allows in its programmes. A viewer chooses a programme, but the commercial comes into the family living room uninvited."

The ITCA vetoed a commercial for lingerie which showed a sensual-looking gipsy girl en *deshabille* fleeing from a man. She could flee, but the man must not be shown. One commercial shows a young couple using exercise machines. The ITCA insisted on the removal of a shot showing them exercising in the bedroom, since the wording might imply that keeping fit was helping them to enjoy themselves in bed.

The ultimate board of examiners is the public, and the ultimate test is does the commercial sell the product? Advertisers have various methods of testing the effect of a commercial to see what they are getting for their money, but they do not often disclose the results. However, the ITCA has a few case histories with which it can argue the case for advertising on television.

The travel agency Pickford's reports that business went up 60 per cent in the year after it advertised on television. The Trustee Savings Bank ("the bank that likes to say 'Yes'") compared people who had seen its commercials with those who had not, and found that more of the former had opened these able view of the bank and knew about its services. Nine months after Sarah Lee frozen cakes were introduced in the north of England with a big TV advertising campaign 60 per cent of the people in the area covered had heard of them, and sales of all frozen cakes had soared.

But individual examples prove little. The surest indication of the effectiveness of TV advertising is that in this country business spends £21 million every day using the television medium to tell people to buy its wares.



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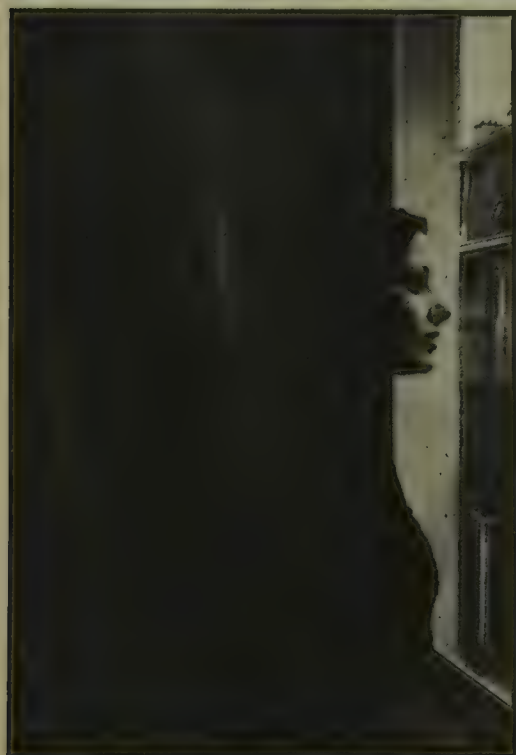
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# Pictures by Lartigue

Jacques-Henri Lartigue has been taking photographs since 1900. The ones on this page are representative of his recent work and are from a new book, *Lartigue 1970-1982* (Dent, £20) published on July 14.



Top, La Baule, August 1979. Above, Barbara, Rue de Longchamp, Paris, 1975; Arnold Newman, Arles, 1982; Grès fashion photograph, Château de Versailles, 1980.





*reflecting on  
one of life's  
luxuries*



Inchgower 12 years old Highland Malt Scotch Whisky



# The challenge for the America's Cup

by Ian Dear. Photographs by KOS.

Since 1870, British yachtsmen have been striving to retrieve the Queen's Cup, a rather ugly, ornate, silver chalice without a bottom to it, won in 1851 by a schooner from across the Atlantic. Called *America*, she thrashed a fleet of British yachts in a race around the Isle of Wight. Later her prize was named after her, having been decided by the owners to be raced for by yacht clubs of all nations.

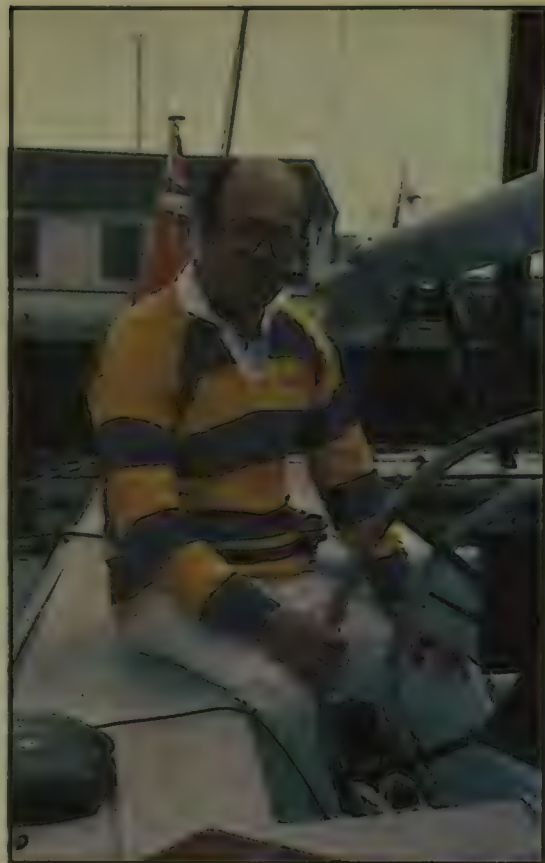
The challenge has been taken up on 24 occasions during these years and is to be raced for again, for the 25th time, at Newport, Rhode Island, in September, but not once has the cup been wrested from American hands. The challenge used to be virtually a monopoly for British yachtsmen, but it did them no good. They were always outmanoeuvred by better boats or better crews or, as some have said, by better knowledge of the intricate rules which have bound the cup as close to the hearts of American yachtsmen as the Stars and Stripes.

Traditionally the America's Cup was raced for by

the largest extant class of yachts, but since 1958 the contest has been between 12 metre yachts. In 1962 the Australians stepped in and the races took on a new lease of life. In 1977 Sweden took part and in 1980 a British yacht, *Lionheart*, appeared at Newport, but did not even survive the elimination races.

This year British prospects seem brighter. The money is there, and Peter de Savary, the businessman who owns the British challenger, *Victory '83*, is masterminding a campaign which seems to lack for nothing. The list of potential challengers is the longest yet with entries from clubs in Canada, Australia (three boats), France and Italy. After three series of Round Robin races the four highest-scoring yachts sail against each other to narrow the choice to two finalists. These will sail the best of seven races, starting on August 28.

Both challenger and defender must be named by midnight on September 8, and the races themselves, again the best of seven, start on September 13.

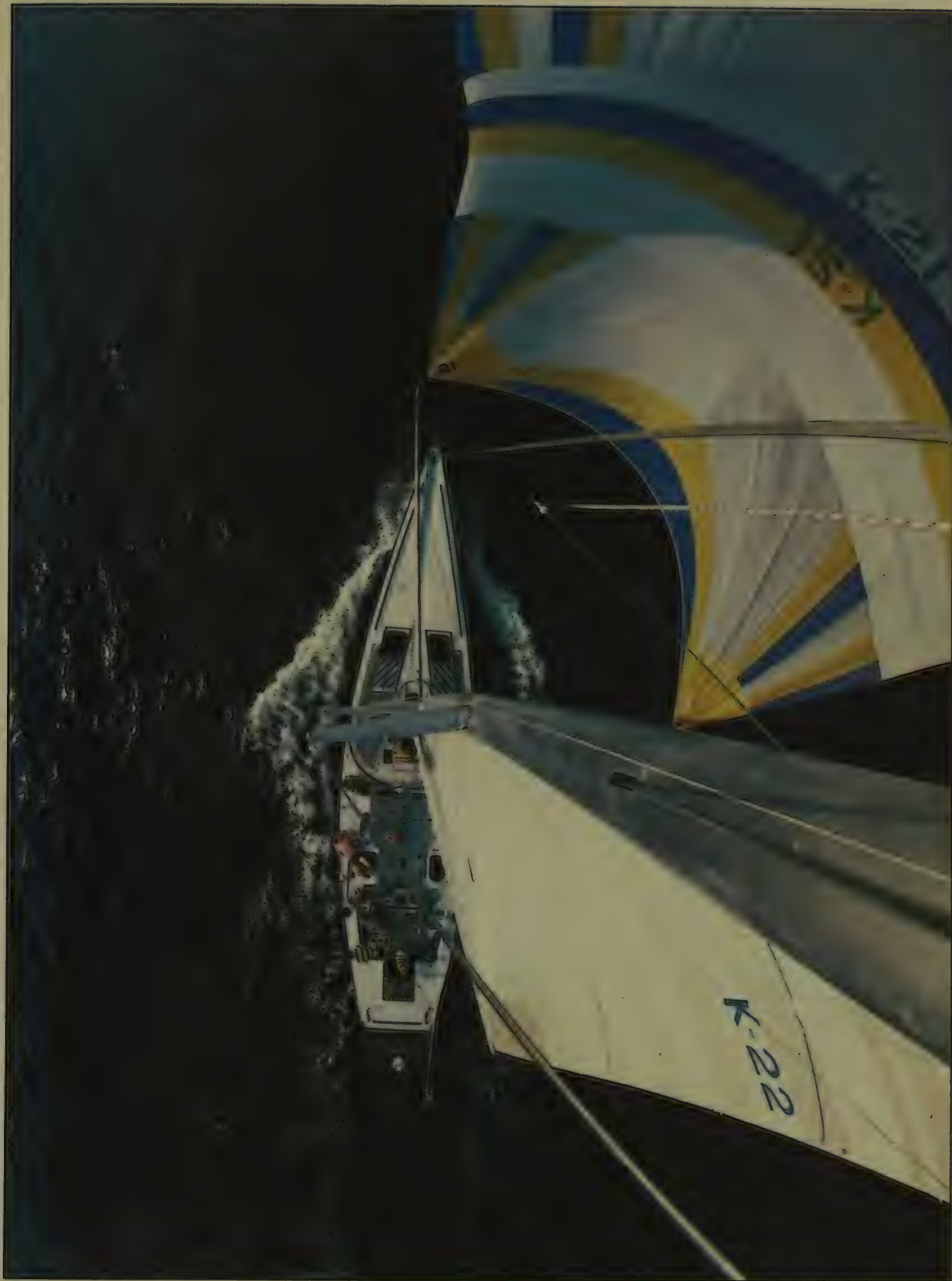


Top, *Victory '83* under construction at Hamble. Above, the yacht is hoisted out of the water at Newport every evening so that the hull can be cleaned.

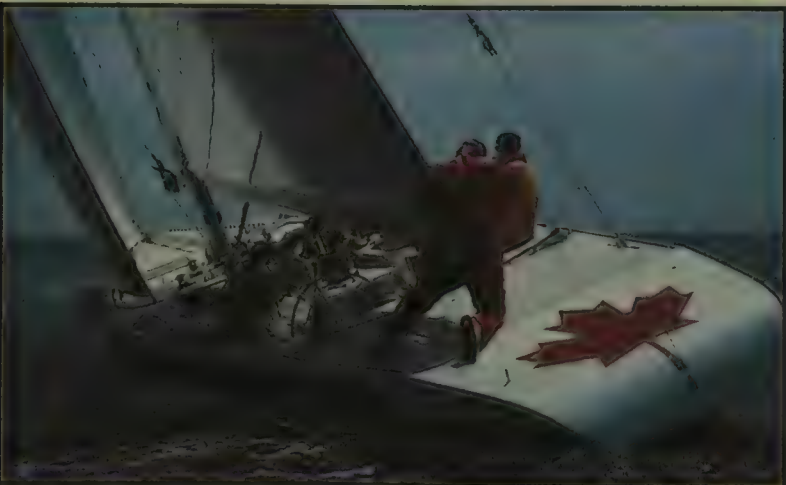


Top, British businessman Peter de Savary, the owner of *Victory '83*. Above, the yacht undergoing sail trials. Right, the view from the top of its 85 foot mast.









Top, *Victory '83* in competition with *Australia II* on the third day of racing. Above centre, the crew of *Victory '83* busy during racing. Above, working on the sails of *Canada I*. Right, *Azzurra*, the Italian entry, and the Australian yacht *Challenge 12*.



# Saving the south bank

by Gavin Stamp

17-8 83

South London has a character of its own and is neither an annexe to the north bank nor a suitable dumping ground for odd buildings and ill-conceived development. A new attempt is urgently needed to remedy years of neglect and respect local needs.

Photographs by Charles Milligan



Londoners are remarkably ignorant about their city. The great bend in the River Thames from Lambeth Bridge to London Bridge encompasses an area which, on the map, is at the very centre of London. The shortest distance from Pimlico to the Tower is through St George's Circus, yet few know the south bank other than the area around the National Theatre and, perhaps, the Old Vic. London is divided by the Thames, and south London is largely unknown.

This ignorance, the product of London's geography and history, is responsible for the present plight of the south bank—but it is changing. Architects and developers have now woken up to the fact that there is all that land just over the river from the City and the West End. The result has been a burgeoning of building activity and a succession of major public planning inquiries, both heralding the end of the old south bank which has lain largely neglected since the Second World War.

**The site of the Festival of Britain on the south bank. In the centre is the Festival Hall, with the Shell Centre and County Hall to the right.**

All along the south side of the Thames, from Battersea to Tower Bridge, office developments are either planned or proceeding. An area which for more than a century consisted largely of warehouses and wharves with houses behind threatens to become an irregular wall of glass, concrete, brick and steel.

This potential change in the character of south London has been sufficiently alarming for a "South Bank Committee" to be set up, mainly by Chelsea residents who are anxious to see planning guidelines governing the appearance of new buildings lining the Thames. Michael Heseltine, during his long reign as Secretary of State for the Environment, was concerned enough to hold competitions for particular sites and to initiate public inquiries about the future development of important big ones, notably the Coin

Street and Hay's Wharf development projects. These inquiries have seen the emergence of ferocious and well organized local groups, such as the Waterloo Action Group, who are opposed to commercial development.

It is too often forgotten that many people live in inner south London. What is depressing about the developers' plans and the views of the South Bank Committee is that they reflect a north Londoner's view of south London. This view has been responsible for a succession of arrogant and destructive plans for south London this century, contributing to the present derelict state of much of the area and ignoring the local population and the peculiar and distinct character of their surroundings. South London has been regarded as an annexe to north London and a suitable dumping ground for new buildings, whether

commercial or cultural. Unlike County Hall, the Festival Hall and the National Theatre present thoughtlessly ugly backs to the area inland. Neither seems really part of south London as the Old Vic does.

This article is concerned with the most central part of the south bank, the area within the bend from Westminster to London Bridge which has a peculiar, complex and decidedly Cockney character of its own. This area, so important to the whole of London, and comprising the northern parts of the Boroughs of Lambeth and Southwark, may well be transformed in the next decade. Its present distinct character, both architectural and social, is a product of London's strange urban history, a history governed by the Thames.

Historically the administrative and commercial centres of London have been on the higher ground of the north bank and there was little building on the low, marshy ground south ➤➤



# Saving the south bank

of the Thames. The river is a barrier which for centuries was crossed by only one bridge, London Bridge. Southwark, the oldest part of south London, is the "south works" at the end of the bridge and in Shakespeare's day theatres were built there because it lay outside the jurisdiction of the city of London. Only in 1750 was a second bridge, Westminster Bridge, completed and with the opening of Blackfriars Bridge in 1769 the first attempts were made to develop the area. Georgian houses in Kennington and a few in the Blackfriars Road survive from this period. After the Napoleonic Wars the building of Vauxhall, Waterloo and Southwark Bridges encouraged this process and for a time south London was almost respectable.

The railways ruined inner south London: the opening of Waterloo Station, in 1848, produced the notorious slums behind, and the building of the viaducts into the Charing Cross, Holborn Viaduct and Cannon Street termini in the early 1860s destroyed a lot more property and completed the process. The middle classes moved south to newer, leafier suburbs and by the end of the century Waterloo and Southwark were notoriously poor and had a high crime rate.

Anglo-Catholic mission churches like St Alphge's and All Hallows', Southwark, were built in the worst areas; both are now closed. The characteristic south London pattern of land use became established: a light mixture of residential and industrial, with small workshops and factories. The Thames was lined with wharves and warehouse buildings and the industrial character of the south bank was proudly proclaimed by the Shot Tower and the Lion Brewery between Waterloo and Hungerford Bridges, both demolished since the last war.

In the 20th century south London has seemed ripe for redevelopment. The high population density and the

combination of housing and industry offended architects' ideas of order and the English "Garden City" planning ideal. In successive plans from the 1920s onwards south London was to be "zoned" for commerce and covered with roundabouts and a rebuilt giant railway station combining Waterloo and Charing Cross. This concept of zoning has persisted since 1945 and is largely responsible for the present state of the south bank. Small industries have been discouraged, bombed sites have been left empty, shops and housing have been allowed to disappear: the desolate state of The Cut is a good example. Yet people have persisted in living here, both in council blocks and in the little streets of terraces near Waterloo Station. These streets, like Roupell Street, are the only ones which in recent years have shown signs of "gentrification".

The building of the County Hall, begun in 1912, as the headquarters of the London County Council (at present—for how long?—of the GLC)



The Oxo Tower with the IPC tower behind. A new footbridge may cross the Thames here.

begin the transformation of the area. The 1951 Festival of Britain, involving the demolition of much housing and an emphasis on cultural facilities, was responsible for many subsequent planning disasters in south London. The Festival, like the "South Bank Arts Centre" which succeeded it, looked back towards the Thames and even today the Festival Hall, the Hayward Gallery and the National Theatre represent a cultural bridgehead with no real connection with south London.

The separation from the real south London is exacerbated by the giant roundabout between Waterloo Bridge and Waterloo Station. The result is a terrible wasteland of roads and underpasses, through which commuters and South Bank visitors using Waterloo Station have to struggle.

Coin Street has been the most controversial of the development proposals on the south bank and has been the subject of two recent public inquiries. Greycoat Estates and their architect, Richard Rogers, the "high tech"

co-designer of the Pompidou Centre in Paris, propose an office development with, to please the planning authorities, a curving "Crystal Way" or gallery of shops and restaurants running from the Waterloo roundabout to a new footbridge across the Thames to the Temple. That this will bring new life to the area is doubted by Greycoat's determined opponents, the Waterloo Action Group which, supported by the GLC, argues that the land should be used for much-needed housing.

At the last inquiry the Association of Waterloo Groups produced a slightly naïve alternative design to show how this might be done, which does at least have the merit of retaining the Oxo Tower, that splendidly commercial landmark at present providing a welcome relief between the pedestrian London Weekend Television and IPC towers. These have now been joined by the rather lower, and better, building for IBM designed by Sir Denys Lasdun, architect of the

adjacent National Theatre. Unfortunately—or perhaps fortunately—the future of the Coin Street site is still unresolved as, after the second inquiry, the Secretary of State gave planning permission to both the Greycoat's scheme and to the AWG proposals, so that the latter are now suing the Secretary of State.

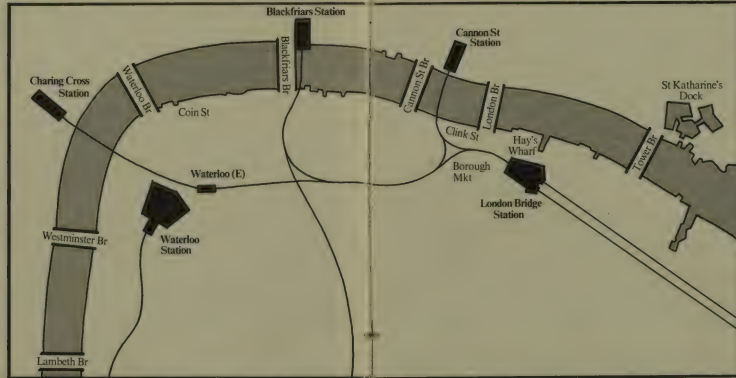
The crudely redeveloped southern approaches to Blackfriars Bridge, farther east, show what may well happen to all the south bank. To the west, in front of the IPC tower, is a riverside block of offices and luxury flats, designed by Colonel Richard Siefert originally as an hotel. To the east, beyond the railway, is a new block of Southwark council flats, in the shadow of the new Lloyd's computer centre behind, a lumpish, looming mass of glass, lead and brick designed by Fitzroy Robinson & Partners.

Beyond is another problematical site: that of Bankside Power Station. Planned in 1947 and fully operational in 1963, it proved to be uneconomic by

1981 and was shut down. Its campanile chimney no longer issues the smoke which played mischief with the dome of St Paul's. Designed by Sir Giles Scott, the architect of Liverpool Cathedral, it is a much finer building than the same designer's power station at Battersea. It deserves to survive.

Perhaps the most atmospheric part of the south bank today is east of Southwark Bridge, but what character survives is imminently threatened by redevelopment and the quality of the new office building on the site of a factory immediately to the east of the bridge gives little cause for optimism. Beyond that is the little row of houses with the Anchor pub, whose popularity with tourists assures its survival; but the future of the large Courage bottling plant just inland remains uncertain. Farther east again, under the railway viaduct into Cannon Street, is Clink Street, at present the finest of all south London streets for connoisseurs of industrial architecture.

The eastern vista down Clink Street



The remains of St Mary Overie's Wharf in Clink Street, site of the type of development seen behind.



Roupell Street, one of several streets of terraced houses by Waterloo Station, with the Shell Centre looming over the steeple of St John's Church, Waterloo Road.



The Borough Market, the ancient fruit and vegetable market, which still flourishes under the railway viaducts which shave past Southwark Cathedral.



Part of the Hay's Wharf site downstream from London Bridge, with H.S. Goodhart-Rendel's Art Deco office building on the site of St Olave's, Tooley Street.



Southwark Cathedral, now visible from across the Thames following the demolition of Victorian warehouses which once lined most of the south bank.

is the Hay's Wharf site, running between the Thames and Tooley Street. Here the Art Deco office building by Goodhart-Rendel and some of the Victorian warehouses will survive, but the rest was proposed as a massive office development which in 1981 was the subject of yet another public inquiry. Now the Government has given approval for a scheme revised by the London Dockland Development Council which retains a skyscraper building by HMS Bofair and covers an even greater density of office accommodation. This represents a complete defeat for the North Southwark Community Development Group's demand for more public housing. The pressures of finance have triumphed.

As this survey of the central London south bank shows, there is hardly a site which is not likely to undergo redevelopment, whether total or partial, over the next few years. Change is inevitable: the neglect and planning blight which allowed so many industrial buildings to stand disused could not last for ever.

But it is vital that the south bank is not regarded as just a useful adjunct to Westminster and the City. South London still has its own vitality, as may be seen in the daily street market in The Cut and Lower Marsh in Waterloo, and the various community associations are surely right to argue in favour of residential developments. It is essential, as the planning authorities of Lambeth and Southwark, if not the Department of the Environment, at last seem to be realizing, that the area under discussion should offer low-rent housing like that which south London has long provided. The alternative, the consequence of too much office development, will be a continuation of population decline, rising costs and deteriorating services. The traditional mixed character of the south bank has much in its favour. To respect it would make human and, in the longer term, economic good sense. To ignore it would perpetuate the south bank's role as the north bank's poor relation.



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## London's bridges by Edna Lumb 18: Waterloo Bridge



Waterloo Bridge, designed by Sir Giles Gilbert Scott, was the first all-concrete bridge across the Thames and replaced Rennie's early 19th-century crossing which was demolished before the war. The new bridge was opened in 1945.



# THE COUNTIES

James Dyer's

# BEDFORDSHIRE

Photographs by David Gallant



The Iron Age fort of Ravensburgh Castle, seen from the village of Higham Gobion.

The happiest days of my childhood were spent in the tiny hamlet of Higham Gobion, where from a small cottage beside a brook we looked south across the cornfields to the rounded ridge of the Chilterns above Barton-in-the-Clay. The cottage, one of three built in 1877, was tiny, two rooms up and two down, with an outside privy. It was linked by internal doors to its neighbours and formed a doss-house for the coproliters who worked across the adjoining fields in the 1870s, digging out the phosphatic nodules to be crushed in the mill behind the Musgrave Arms at Apsley End, Shillington. By my time the industry was long forgotten and the cottages provided homes for two farm labourers and a game-keeper.

St Margaret's Church was where my aunt, Grace Ingram, did her share of the cleaning, polishing and flower arranging during the week, and took her place regularly every Sunday. Too small to take part, I sat on the hard wooden bench while she and the half-dozen parishioners knelt at the com-

munion rail. My eyes wandered around that little church built early in the 14th century, with its tiny north aisle, up to the beam above the chancel arch carved with the date of the Armada and the letters H.B. The Victorians had restored the church, but the mixture of greenstone and Totternhoe stone of its exterior blended with its ancient gravestones, set among green trees and making it a delightful place of simple mystery. I longed to know something of its former worshippers, particularly Edmund Castell, rector from 1665, whose monument above the chancel door is written in Arabic, recalling that he was a professor of that language at Cambridge and author of the great *Lexicon Heptaglotton*, a dictionary in seven languages, many copies of which were destroyed in the Fire or eaten by rats.

For a time I travelled the 2 miles each way to Shillington School. Although it was beautifully situated beside the church with a wide view

from the playground, I hated the large classroom, a hall with at least three classes all being taught at once and the headmaster sitting at one end on a raised platform. The only relief from boredom came when, during air raids, we were ushered into a smaller room with bricked-up windows, where someone read us the *Just So Stories*. For lunch I walked round the corner to "Aunt" Polly Welch's cottage, facing the churchyard wall, to eat my sandwiches. It was cosy but minute, with plants on every conceivable ledge. School over, I walked down the churchyard path to the Richardsons' store where I met Aunt Grace, and helped carry the week's rations back along "The Baulk" to Higham.

From the cottage we looked out to the chalk escarpment. Along its summit ran the Icknield Way, the prehistoric track that was to influence enormously my later life as an archaeologist. From my bedroom window I

could see the trees growing on the Iron Age fort of Ravensburgh Castle, whose ramparts straddled the county boundary. In the 1970s my excavations showed that Ravensburgh was likely to have been the headquarters of the Catuvellaunian chieftain, Cassivellaunus, who was attacked there by Caesar in 54 BC.

The Icknield Way had formed the main east-west route across the county for thousands of years. A small Roman settlement grew up close to the gravel ridge by which the track crossed the River Lea marshes at Leagrave, and it was here that Luton was to start its long, slow growth southwards to become the largest town in the county.

The centre of the town was never beautiful, but it once had character. At least it provided dozens of little streets and alleyways where interesting shops and houses were tucked away. These were all swept aside in the late 1960s and early 70s when one of the most hideous shopping centres in Europe took their place. Looking like a cross between an underground





# Bedfordshire

station and a public lavatory, this claustrophobic rabbit warren with its expensive car parks and Saturday afternoon teenage gangs has probably done more to drive shoppers to Dunstable or Hitchin than to attract custom to Luton. After living in the town for half a century I now avoid its centre on any pretext. This is a pity, for it has a fine library and one of the most attractive roads running north in any Bedfordshire town, which leads to Wardown Park, where Wardown House contains a most distinguished museum. It was there that my belief in ghosts was confirmed one dark November night, when I found myself alone in a back-lit gallery staring at the reflection of an elderly woman dressed in a housekeeper's grey costume. When I turned to face her, she vanished before my eyes.

I explored Bedfordshire on a bicycle, which meant that the north was largely out of reach, but I investigated the centre and south quite thoroughly. Though the chalk hills constantly called me, I travelled north to the Ouse valley, to Odell with its chestnut trees lining the path to the church, and its ancient memories of wood growing.

At Willington I explored the dovecote with its stepped gables and 1,400 holes for pigeons, built as part of Sir John Gostwick's 16th-century manor house, and across the road I ate strawberries and cream in his stables, now administered by the National Trust. In later years aerial photographs revealed the outlines of circular ditches on the banks of the river, and I excavated the interior of one of these to reveal the stone footings of a rectangular building containing much burnt peat and human bones, apparently an Iron Age crematorium.

Farther down river the 17 arches of

Great Barford bridge are typical of most of the Ouse bridges in Bedfordshire, leaving ample room for flooding. Three hundred years ago coal barges sailed to the wharf near by and the river provided a major thoroughfare. Earlier, in 1323, its only Bedfordshire tributary, the Ivel, enabled boats to sail up to Shefford and collect 20 oaks from Chicksands Priory for the construction of the lantern of Ely Cathedral.

At Sutton I rode with my companions through the ford beside the rust-coloured pack-horse bridge. In the church I found box-pews, and graffiti scratched by a bored schoolboy







## Bedfordshire

centuries past. Most intriguing was the Sacred Barrel Organ, restored 15 years ago, with three barrels playing 30 different hymn tunes ranging from "Lord Mornington's Chant" to "Sicilian Mariners". Somehow it seemed in keeping with the Reverend Edward Drax Free (1808-30) who was prosecuted for lewdness, indecency and immorality, kept cattle, pigs and horses in the churchyard and fodder in the porch, fought with his clerk during a service and had three illegitimate children.

A visit to Ampthill always gave me much pleasure. The neat Georgian streets, today unhappily bursting with traffic, led me very soon to St Andrew's Church. As a schoolboy I was fascinated by the monument to Richard Nicolls which carries the actual cannon ball that killed him during the battle with the Dutch off Sole Bay, Suffolk, in 1672. To the west of the town is Ampthill Park with its cross in memory of Katherine of Aragon, set up by Lord Upper Ossory at the instigation of

Horace Walpole. A poem by the latter is carved upon the steps:

"In days of old, here Ampthill's

Towers were seen,

The mournful refuge of an injured queen;

Here flowed her pure but unavailing tears,

Here blinded zeal sustained her sinking years."

It was at the base of the cross that Kit Williams, author of *Masquerade*, buried his golden hare. From here the view north-west is one of the most dramatic in mid-Bedfordshire. The pool at the bottom of the gorse-covered hill leads one's eyes through the trees to Ampthill Park House, and the rolling countryside beyond. But here there is conflict, for the scene is interrupted by the chimneys and clay pits of the brick-works that dominate this part of central Bedfordshire. There can be few counties in Britain that do not contain bricks of our local clay. Millions of tons have been excavated, leaving great pits, some of which are now flooded and provide aquatic pleasures, while others are being filled with rubbish brought daily in con-

tainer trains from London. Of the tall chimneys which dominated the landscape, and whose fumes were carried as far as Scandinavia, some have recently been demolished, and this can only be for the good of conservation.

On the eastern side of Ampthill Park lie the ruins of Houghton House. Built about 1615 for Mary Countess of Pembroke, it was later occupied by the Ailesbury family. In 1738 it was bought by the Duke of Bedford for his son the Marquis of Tavistock, who fell from his horse and died at the house in 1767. Houghton House was a splendid building commanding enormous views to the north. It had a great dining room, smoking room and withdrawing room. In the cedar closet were 140 books and in the boarded hall were 24 muskets. There were numerous bedrooms and a chapel, as well as the servants' quarters. Peacocks strutted on the terraces outside, and apricots and peaches grew in the orchard. Today the house stands empty and forsaken. There are stone pillars and carvings, and fireplaces high above our heads, reminding us of rooms once warm and alive with activity.

It has long been a custom for the children of Toddington to lie with their ears to the ground on top of Conger Hill, a medieval castle mound, at mid-day on Shrove Tuesday. As the church clock strikes it is recorded on good authority that a witch can be heard frying her pancakes. Toddington is one of Bedfordshire's finest villages. There has been lots of fringe growth in recent years, but this has done little to detract from the ancient core around St George's Church and the large and pleasant green which dates back to the 16th century. A map by Ralph Agas is preserved in the British Museum, dated 1581, and a remarkably large number of the properties shown in detail on it still survive, although they may have been refronted. There used to be a market day on Thursdays and three annual fairs, but these have long

Above left, Shillington Church. Above, the dovecote at Willington.

since disappeared to be replaced by an annual show. It seems strange seeing the village today to think that there were once 16 butchers' stalls on the green. Even the present population would have difficulty in providing them with trade. Another sight long since vanished is that of skaters on the village pond, now a memorial garden to Sir Frederick Mander, a past president of the National Union of Teachers and World Federation of Educational Associations.

I began with the chalk hills and I will finish with them. I am conscious that I have omitted much, not least the county town, today a thriving cosmopolitan community that has had little influence on my life. For me the chalk hills make Bedfordshire. They have been desecrated by cement manufacturers and the conurbation of Luton and Dunstable, but enough remains to sample their pleasures: Deacon Hill above Pegsdon, the Warden and Galley Hills at Streatley and the Dunstable Downs stretching across to Whipsnade Zoo. Beside Bison Hill is a broad stretch of the Downs belonging to the National Trust, wild and beautiful and under-visited. In contrast, at Streatley, is the outstanding beech-clad spur of Sharpenhoe Clapper. Views both from and to it are among the finest in the county. The National Trust has constructed a tiny car park, but the queues of parked cars stretching back into Streatley village on summer weekends shriek loudly that this is not enough. Sadly the popularity of the spot is wearing away the soil and plants that the Trust would like to protect. Few people realize that the Markham Hills on the west side of the road, stretching away towards Sundon, are equally beautiful, and also open to the public. But for me, and for hundreds of others, Sharpenhoe is Bedfordshire, and long may it remain unspoilt.

### Bedfordshire

#### Area

305,100 acres

#### Population

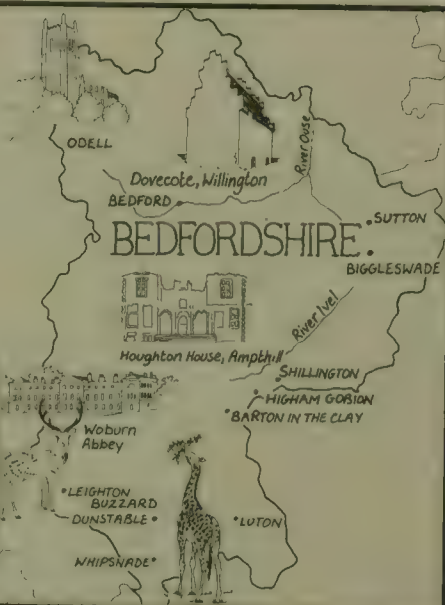
500,000

#### Main towns

Luton, Bedford, Dunstable, Leighton Buzzard, Biggleswade, Ampthill

#### Main industries

Brick making, car production, engineering, agriculture





# Insights into Manet

by Edward Lucie-Smith

This month's exhibition at the National Gallery reveals some of the influences and motives behind the painting of this popular, but imperfectly understood, artist.



*Le déjeuner sur l'herbe*, c 1862, sketch, oil on canvas, 45 $\frac{9}{10}$  by 35 $\frac{1}{4}$  inches.

The centenary this year of Edouard Manet's death in 1883 has been marked by a great retrospective exhibition of his work in Paris, which will re-open in somewhat truncated form in New York next month, and now the National Gallery is celebrating the anniversary with a compact didactic show entitled "Manet at Work" which opens on August 10 and continues until October 9. It focuses on its own two major Manets—*Music in the Tuileries Gardens* and *The Waitress*—and a few other paintings which happen to be available. They include the battered remnants of one version of *The Execution of Maximilian* from the Gallery's collection and the *Portrait of Eva Gonzalès*, a Lane Bequest picture which usually hangs in Dublin. With the aid of some of Manet's etchings and of photographs of his pictures which are not available for loan—such as the café scene at Winterthur which once formed the other half of *The Waitress*—the show offers an insight into the artist's working processes.

These were complex, as indeed was Manet himself. In appearance and in manner he was the ideal *boulevardier*, the *flâneur* of Parisian legend, strolling the street, casting an appreciative eye about him, especially responsive to pretty women, whistling occasionally between his teeth. This fashionably dressed gentleman painter, anxious to make his mark in the Salon, was also one of the great revolutionaries of art—which is why Salon juries so frequently rejected him and why we remember him today. It is nevertheless difficult to summarize Manet's qualities as a painter. Art history still presents him as "the leader of the Impressionists", but Impressionist doctrine scarcely seems to provide a fulcrum for his art.

It is true that Manet painted out of doors and a landscape in the National Gallery exhibition shows how closely he could resemble Monet in style. But Manet, unlike the Impressionists, did

not ban black—indeed the manipulation of white, black and tones of grey was the foundation of his art. This preference was closely linked to the Hispanicism which he shared with French writers and musicians of the mid 19th century such as Merimée, Gautier and Bizet, but with fewer artists. The Spanish artists Manet admired above all were Velasquez and Goya. A number of important paintings by Manet have Spanish subjects: *Lola de Valence*, *The Dead Toreador*, *The Matador Saluting*. His method of applying paint seems to owe much to Velasquez, as well as something to Hals.

Yet it is clear that Manet, unlike the Salon artists with whom he competed, was not a revivalist busy trying to fit his art into an acceptable historical framework. He deliberately set out to be the "painter of modern life" which his friend Baudelaire said the age required. His penchant for black and white is also a deliberate reflection of

ordinary 19th-century dress, as we can see if we look at *Music in the Tuileries Gardens* in which a crowd of fashionable Parisians listen to a concert in the garden outside the Tuileries Palace. Included in it are portraits of many of Manet's friends.

*Music in the Tuileries Gardens* is one of Manet's major works, and the National Gallery is as fortunate to possess it as it is to possess Seurat's *Baignade*. It is interesting to contrast the two paintings: they might almost have been designed to complement each other. Both subjects are drawn from the contemporary life of the time but there the resemblance ends. The Seurat is rigid, deliberately classical. Manet's picture, on the contrary, seems at first sight to have no conventional principle of organization and the unfinished quality of the main group has even led to the suggestion that the painting itself is unfinished—even though Manet exhibited it several times in its present condition. It is a picture without a hero or heroine. It has no focal

»»»





## Insights into Manet

incident, nor even the kind of organization displayed in Frith's *Derby Day*, which is similar to *Music in the Tuilleries Gardens* in subject-matter, even though so differently handled. The portraits are there because they confer authenticity, not because of any particular interplay between the characters. Manet seems to have been looking for the essential formlessness and lack of emphasis which had started to be a quality of contemporary experience.

The *Waitress* indicates the tentativeness with which Manet sometimes approached his material. This and the painting now at Winterthur were originally a single canvas. At some point Manet cut it in two, and repainted the background to this section. One of the

more notable things about it is that it is centrifugal. The waitress moves and looks in one direction but the man smoking a pipe in the foreground (her protector, whom she insisted on bringing with her when she came to pose in the studio) gazes in another. The picture once again shows Manet's insistence on authenticity—he wanted a real waitress, not a professional model—and his opportunism: the protector, since he is present, is promptly incorporated. Even more the painting illustrates the intuitive nature of Manet's art—the painting is not pre-planned but evolves on the canvas, and the act of painting becomes part of the painter's subject-matter.

It might seem hard to sustain this contention in *The Execution of Maximilian* and in the celebrated *Déjeuner sur l'herbe*, a small version of which is loaned from the Courtauld Institute

for the show. *The Execution of Maximilian* fits into the French 19th-century tradition of the overtly political masterpiece. Among its predecessors are David's *Death of Marat*, Géricault's *Rift of the Medusa*, and Delacroix's *Massacre at Chios* and his *Liberty Leading the People*. Yet Manet treats the central event in a strangely offhand way. The Mexican executioners wear French uniforms. They are, as in Goya's *Tenth of May*, far too close to the victims and in this case seem to shoot past them. Yet Manet took a great deal of trouble with the composition as this version is probably the second in a series of four; the final version is in Mannheim. The National Gallery version seems to have founded there is evidence that Manet himself began the process of cutting it up) because the victims were made too large in comparison to the soldiers.

What Manet seems originally to have wanted to convey was the immediacy of the subject, as it would have been treated in a crude popular print—one of the *imageries d'épinal*—or in a crude steel-engraving in the illustrated magazines of the time. It was a matter of fine adjustment, of emphasizing this resemblance sufficiently but not too much. In contrast to David the political importance of the subject did not interest him so much as the actuality of the event he was depicting.

*Le déjeuner sur l'herbe* was, in its day, one of Manet's most controversial pictures—the combination of a nude female with two men fully dressed in contemporary clothes was considered indecent. No contemporary critic seems to have noticed that the painting is in fact based on a Renaissance print by Marcantonio Raimondi after Raphael, and certainly none of them

mentioned its strongly Giorgionesque overtones. What did Manet intend? Until recently it was thought that he tumbled into the scandal through his own innocence and lacked the imagination to foresee what the reaction of many of his contemporaries would be. His ambition to succeed in a purely conventional sense is also cited—his desire not only for a place in the Salon, but also for a medal and official commissions. But today critics have started to find deep metaphysical meanings in Manet's work.

*Le déjeuner sur l'herbe* is modern in the sense that Duchamp is modern—its creative mainspring is irony. Manet, despite his ambitions, could not resist pinpricking the Establishment of his time by demonstrating the unacceptable nature, according to its own moral standards, of much of the art it professed to admire. His awareness of the

possibility of scandal seems to be proved by one detail. The Courtauld version, though smaller and sketchier, is generally accepted to have been painted not before but after the big picture in the Louvre. It seems to have been made as a record to give to friends. The principal female nude is, in this version, much closer to being a portrait of the model Manet was known to have used. Always a gentleman, he tried to protect her reputation by concealing her identity in the painting he intended to show in public.

Manet, like all great artists—and perhaps more than most—was a man of extreme complexity, and the National Gallery exhibition is welcome not merely because it provides an opportunity to look at some marvelous paintings, but also because it helps to unravel some of the secrets of a key figure in French art.



Above left, *Music in the Tuilleries Gardens*, c 1860, oil on canvas, 46½ by 30 inches. Top, fragment of *The Execution of Maximilian*, c 1867, oil on canvas, 63 by 75 inches. Above, *Portrait of Eva Gonzalés*, 1870, oil on canvas, 52½ by 75½ inches.





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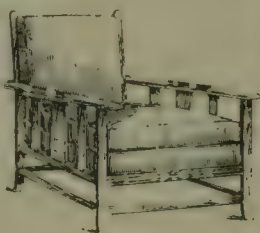
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# Sitting pretty comfortably

by Ursula Robertshaw

Cintique, makers of some of the most comfortable chairs you can find, are 75 years old this year. In 1908 Jack Cinnamon, father-in-law of the present owner, started the firm in a former House of Correction



for women in Hackney, as frame-makers to the furniture trade. By the 1920s Cintique were making complete chairs. Comfort and quality were always prime considerations, though good looks were not forgotten; indeed the design that ensures the first two qualities often results in the third.

The present owner of the firm, Jacqueline Cinnamon, took over the business in 1979 after her husband's death. An elegant and beautiful Frenchwoman, she brings to the Cintique range the same chic and flair she exhibits in her own impeccable dress sense. She has, for example, a wonderful eye for upholstery fabrics, which she buys from all over Europe; and she has updated some of the Cintique classic models, providing different seat heights and sitting positions to suit individual comfort.

Two new pieces introduced this year demonstrate neatly her policy of evolution rather than revolution in furniture design; after all the human body and its requirements for comfortable seating do not change over the years, and though a five-legged chair with high arms and no back may be a fine sculptural object, it will promote only backache in the user.

The new Boston suite comes with either a low or a high back, the settee as a two- or three-seater. It has a curved, embracing frame of wood which may be either polished or lacquered. Variations on the fabric used for upholstery make it appear traditional or rustic, sophisticated or starkly modern. It clearly derives from such chairs as the Victorian smoking chair, interpreted in a new way for today's needs. A low-back chair costs from £240.



The MR3, designed for Cintique by Julian Powell-Tuck, is a manual recliner, simply adapted by dropping a bar at the back into one of three positions. It recalls both the Cintique CL50, which dates from the 1920s, and various Victorian patent recliners of the 1880s. Smart, beautiful to look at and superbly comfortable, it is sold with a black, beige, green or maroon frame with a choice of colours in its linen upholstery. It costs around £330.

It may at first sight seem strange to find Cintique chairs on a page for collectors. But these pieces of furniture are so well made, their lines so clean and right, that they become treasured possessions that do not date. Their honest durability is evidenced by the fact that there are many early Cintique chairs still around and in use after 40 years or more and after several re-coverings. I can see the MR3 in years to come being as much a collector's piece as one of Mies van der Rohe's chairs, now going for four-figure sums in the salerooms.



PHOTOGRAPHS BY KIM SAYER

Top, the Cintique MR3, about £330; stocked by Harrods. Right, low-back Boston chair, from about £240 according to fabric; stocked by John Lewis.



# Attractions of Tresco

by David Tennant

From a helicopter the whole of the little island of Tresco can be seen at a glance—its irregular beach-studded coastline, clumps of woodland, rectangular hedge- and wall-lined fields, two large pools and a scattering of houses and buildings. It is the second largest of the Isles of Scilly, lying 28 miles south-west of Land's End and only a 20-minute flight from Penzance heliport. I recently spent a weekend there staying in the Island Hotel, which must from its dining room have one of the finest views in this country—across the gardens, beach and sea to the island of St Martins and the Eastern Isles of the archipelago.

Tresco may be small—about 2 miles long and 1 mile wide, and no higher than 140 feet above sea level—but its landscape is remarkably varied. The northern part is moorland, reminiscent of the Hebrides. The central area between the two tiny harbours of Old Grimsby in the east and New Grimsby in the west is largely cultivated, and it is where most of the 180 inhabitants live. Most of the southern part is lush and fertile with thick woodlands, two large pools and the famous Tresco Abbey Gardens.

Tresco Abbey is the splendid mansion house of the Dornien-Smith family whose ancestor Augustus Smith, a wealthy entrepreneur and ingenious eccentric, acquired the island as "Lord Proprietor" on a very long lease from the Duchy of Cornwall in 1830. Just beyond it lies a stretch of open heath, the site of the heliport.

The island has no village, no cars or trucks, and only one road. Hotel, inn and cottage guests are conveyed in a tractor-hauled covered wagon. Bicycles can be hired and there is a network of well marked paths for walkers. The island is by no means primitive, though, and has its own electricity supply and excellent TV reception from nearby St Marys.

When Smith first arrived it was a bleak and over-populated place, with the islanders scraping a meagre living from the soil, from fishing and from plundering wrecks. There were no trees and cultivation was minimal until he established the gardens in and around the ruins of a medieval Benedictine abbey.

The gardens have been much extended and today cover more than 15 acres. They contain more than 5,000 species of plants from 100 countries, including some found nowhere else in the British Isles—giant palms from Chile, protea from South Africa, yuccas from Mexico, splendid Madeiran geraniums, the unusual Looking Glass tree from New Zealand and more familiar blooms like magnolias, camellias and roses. Brilliantly



The mild climate of the Scillies allows many tender plants and trees, which will grow nowhere else in Britain, to flourish in Tresco Abbey Gardens.

plumed golden pheasants and numerous other birds are largely oblivious of the visitors and staff. In one corner is the small Valhalla Museum, which houses a collection of about 60 ships' figureheads, all from vessels wrecked in the Isles of Scilly and restored to their original splendour. All the flowers and plants are named and a comprehensive guide book is available.

Tresco also has a wealth of bird life, particularly in evidence during the nesting season and migratory periods. Puffins, razor bills, heron, oyster catchers and kittiwakes are just a few of the species to be seen.

At the north end stand the island's two castles. King Charles's, built in the 1550s to defend the New Grimsby

Channel, got its name because it was the last stronghold of the Royalists in the islands during the Civil War. Down on the water's edge is Cromwell's Castle, built during the Protectorate and now partially restored. Both are excellent viewing points.

A great attraction of the island is that almost every part of it is accessible to the visitor. Walking is delightful and the views are spectacular. Standing on the highest point I had a panorama of almost all the Scillies as far as the lonely Bishop Rock lighthouse, to which boat trips can be made when the weather is right. There are also regular services to St Marys, the largest island of the group, and across the narrows to next-door Bryher.

The Island Hotel is in the top category of accommodation. It is a charming establishment, originally a 19th-century house but much extended, skilfully modernized and set in an extensive garden, complete with heated open-air swimming pool, overlooking Old Grimsby Bay. Most of its 37 compact bedrooms have a bathroom and TV, the furnishings are a mixture of traditional and contemporary and the excellent cuisine and wine list would put many a larger hotel on the mainland to shame. It justifies the various commendations it has been given by several guide books. Daily half-board rates with full breakfast and six-course dinner range from £33.50 to £64 including VAT, the latter charge for the beautiful Garden Wing suite. There are reductions for children and for stays of five or more days booked in advance.

Half a mile away is the New Inn which is actually quite old. All its twin rooms have bathrooms, there is a residents' lounge and a swimming pool, and the main bar is the gathering ground for many visitors and locals. Daily half-board rates are around £24 to £29 including VAT.

There are a number of modernized and well equipped cottages to let, ranging from £65 to £420 a week, the latter for the old Vicarage which sleeps 10. A number of these are available for long-term "timeshare" rental.


Last April British Airways started a direct helicopter service from Penzance to Tresco, flying four times daily until the end of August and twice daily until October 8, when the service stops. There are no Sunday services. Return fare is £44, day return £31. British Airways, British Rail and the Island Hotel have combined to offer a three-night package over a weekend with half board and all travel from Paddington for £169 inclusive. This operates until the last weekend in September.

You can also reach Tresco via St Marys, the main island, by helicopter from Penzance or with Brymon Airways from Plymouth, Exeter and Newquay with connexions to Heathrow and other airports. And there is the daily ferry service from Penzance to St Marys, a two-and-a-half-hour sail.

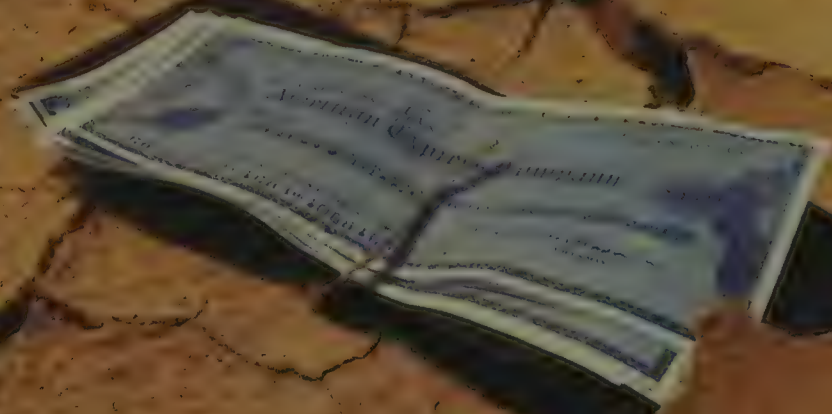
In spite of a number of day visitors in the peak summer weeks, Tresco is a haven of peace and relaxation. I was quite charmed by it, and only regretted that my visit was so short.

Information Office, Tresco Estates, Tresco, Isles of Scilly, Cornwall TR24 0PU (tel 0720 22849). The Island Hotel, Tresco, Isles of Scilly, Cornwall TR24 0PU (tel 0720 22883). The New Inn, Tresco, Isles of Scilly, Cornwall TR24 0PU (tel 0720 22844). British Airways Helicopters, Penzance, Cornwall TR18 3AP (tel 0736 3871).





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## MONEY

# Car insurance costs

by John Gaselee

There are many ways in which you can cut the cost of motor insurance. For instance, if a car is driven by only one person, a discount can be obtained by restricting the insurance to that person. A similar discount often applies where driving is restricted to husband and wife. But although most policies cover the policy holder for driving the car on business purposes, it does not necessarily follow that the policy holder's spouse will be covered in the same way. If such cover is needed, the policy may have to be extended. Some insurers quote a lower premium if driving is limited solely to social or domestic use.

Young drivers are considered by insurers to be a higher risk than those with more driving experience behind them and consequently a number of insurers offer special terms for policy holders who are over the age of 50. Provincial Insurance has a special policy for motorists with good driving records who are over the age of 30—provided that nobody under that age will drive the car, apart from such incidental drivers as motor mechanics or car-park attendants. Provincial's policy does not incorporate a no-claim discount. There is a net premium instead (equivalent to a normal premium less the top rate of discount), which is not affected by run-of-the-mill claims.

There is no doubt about the benefits of a policy in which, as a result of the no-claim discount arrangement, an automatic increase in premium does not follow a claim. Insurers are now offering "protection" for the no-claim discount. With Guardian Royal Exchange Assurance, if you have the top no-claim discount rate of 65 per cent or transfer to the company with five claim-free years of driving, the discount will be "protected" at the 60 per cent rate—subject to certain conditions. The policy holder or "main user" of the car has to be over the age of 25. The discount will then be protected at the 60 per cent rate provided that, at any renewal, there have not been more than two claims—other than for breakage of glass—in the preceding five years. Some insurers are giving "protection" of the discount free

of charge, while others are making an extra charge so that you are really spending money in the hope of saving it at a later stage.

Another way of cutting the premium cost is to accept part of the risk so that you pay, say, the first £100 of any accidental damage. That is not excessive when compared with the overall running costs of a car.

A more drastic course is to cut the policy cover: rather than having full "comprehensive" cover you can switch to a policy covering only third party, fire and theft risks which may save 50 per cent or so. But it does not allow you to claim for *any* accidental damage, only for damage caused while the car was stolen. Generally it is unwise to do this with a comparatively new car where the cost of replacement in the event of total loss in an accident would be high. If, however, the value of the car is low it is often pointless to go to the expense of buying full cover.

With third party, fire and theft cover, in the event of an accident where the other motorist was to blame, it may be possible to recover the cost of repairs from the motorist or his insurers. That, however, is not a foregone conclusion since the other motorist could be a person of straw and there is no legal obligation to insure for the cost of damaging other people's property. It is only liability for death or personal injury involving other road users which has to be insured.

Sometimes it can be useful to have legal-expenses insurance to meet the costs of pursuing a claim against another motorist. It is common in some countries on the Continent to have third party cover which includes legal-expenses insurance. Very few insurers are offering the two types of insurance as a package in this country; normally, the legal-expenses insurance has to be bought separately.

There is very keen competition among motor insurers and it is worth shopping around for the lowest premium. A good insurance broker should be consulted especially as some companies, and all motor underwriters at Lloyd's, transact business only through brokers and other intermediaries and do not deal directly with those whom they insure.

## The Illustrated LONDON NEWS

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# A complicated vintage

by Peta Fordham

The Bordeaux vintage of 1982 tells the most fascinating story for many years, though not a simple one. Its extreme complexity, however, makes the pursuit not only of the best wines but also of the best value much more rewarding than in a straightforward year.

1982 was the year when everything went right for the vines. Flowering was on time, there was little disease and there were no disastrous frosts. Rainfall was sufficient and came at more or less the right moments; the sun shone as required and there was no threat of hail. Only when the grapes started to fill the vats did complications begin.

There were two main problems. The yield was so enormous that only proprietors with plenty of space could cope; and some of the vats had to be emptied before the fermentation was complete, just to get the grapes pressed at all. One or two experienced wine makers had taken the risk of thinning their grapes in expectation of a great harvest: now it paid off.

The vintage of red wine began early in September. By the first week in October the rain came and began to dilute the sugar content, but the night temperatures had remained abnormally high during September and those who had no means of cooling their vats suffered terribly from the high sugar. With altered and shortened processing, the must became unbalanced in its sugar and acidity and, in an atmosphere which favoured growth of all kinds, bacteria did much damage. Then at this point, many a small proprietor saw his wonderful vintage turn to vinegar.

The 1982 vintage presents most unusual extremes. One leading owner thinks the best wines are the best of the millennium; those who met disaster or damaged wine think otherwise. Eventually—and it is still early days—the vintage will probably run the gamut of quality and this is where things become difficult. Certain characteristics, however, run through the year. Acidity, for instance, is low on the whole and although there is plenty of tannin it is less apparent than usual, the dark, strong fruitiness of grapes that for once were wholly ripe disguising it, though there are those who doubt length of life except in the “top” growths. There will be some very expensive wines, comparable to the 1947s (opinion seems agreed that this is the comparable year); then come wines of high quality, with perhaps not a very long life; and, at the somewhat lower price, beautiful, generous wine for drinking quite soon. But the unwise will be able to buy some very poor wine indeed.

The problem of what to buy is tough. One solution is, however, to

rely on merchants who are known to be experienced in Bordeaux; and it will probably pay to buy quite soon because prices are not likely to fall, especially as the American demand will be huge. This in most cases means buying while the wine is still in Bordeaux, though the experts will have to take extras into account; these may pile up, according to when and how wine thus bought will be delivered. Lists are flooding in and the invidious task before the wine-writer is to try to suggest where best to seek advice.

But the lists, at the time of writing, do not include many of the top growths and here there are considerable clouds in an otherwise sunny sky. Prices in the smaller wines have so far risen by a more or less expected 15 to 20 per cent over opening 1981 levels. Where the great wines are concerned there is much bitterness over an artificial scarcity caused by the release of unusually small parcels of these wines; not that this is unheard of, but the result has been the pushing up of prices by those first *négociants* fortunate enough to buy. In the scramble, for instance, the price of one much-prized wine rose from Fr170 per bottle (itself a 70 per cent increase) to Fr225 on resale and, within a week, to just under Fr300 in Bordeaux. This conduct has made merchants who are striving to do their best for their customers very angry. The market is so volatile that by the time this article is published anything may have altered.

We are fortunate in this country in having many who love and know Bordeaux above all. Among many to trust in London are Berry Bros and Justerini & Brooks, both of St James's; Corney & Barrow of Helmet Row, EC1; Les Amis du Vin of Ariel Way, W12; Laytons of Midland Rd; and Ellis Son & Vidler of Cambridge St, SW1. Outside London good names are Robin Don, Elmham, Norfolk; Tanners of Shrewsbury; Simon Loftus at Adnams of Southwold (some very plain speaking here!); Harvey's of Bristol; Henry Townsend, Coleshill, Amersham; and Edward Sheldon of Shipston-on-Stour. Lay & Wheeler of Colchester and Hawkins & Nurick of Oakham can direct you to their agents for good wines. It is impossible to cover the field. Go to someone known and trusted, remember to buy for the “drinking date”, and sit back to enjoy a magnificent year. Do not bother about the whites.

## Wine of the month

Frankly luxurious but a lovely complement to, say, a warm evening at Glyndebourne, is Moët et Chandon's Dry Imperial Rosé 1978, a fine example of a small but ultimately successful vintage which will last quite a time. About £16 from Field's of Sloane Street and branches of Dolamore, and perhaps a fraction cheaper at Peter Dominic ●

# Observing underground

by Patrick Moore

Most of the world's major observatories are built on the slopes or summits of mountains, but there is a remarkable observatory in South Dakota which is actually below ground. It lies at a depth of 4,850 feet, in the Homestake gold mine situated between Deadwood and Lead; and from here some of the most important observations of the Sun are being made.

The solar observatory has been set up in a special pair of chambers hollowed out at the end of one of the passages. This level has been more or less worked out, and the present mining is carried on at a somewhat greater depth.

But why should students of the Sun have any wish to burrow a mile underground, where there is no hope of seeing the sky at all? To explain the reason we must look at the way in which the Sun, a typical star, produces its energy. It is not “burning” in the conventional sense, even though its surface temperature is almost 6,000°C and the temperature at its core rises to well over 10,000,000°C. It may be better described as a vast nuclear reactor. It contains a great deal of hydrogen, the lightest and most plentiful substance in the universe, and near the core strange things are happening: hydrogen nuclei are banding together to make nuclei of the second lightest element, helium. Each time a new helium nucleus is formed from four hydrogen nuclei, a little energy is released and a little mass is lost. It is this energy which keeps the Sun radiating, while the mass-loss amounts to 4,000,000 tons per second. The Sun “weighs” much less now than it did when you began to read this page, but it is so massive that there will be little obvious change for at least 5,000 million years.

On the other hand, we cannot pretend that we have solved all the Sun's secrets. In particular, the energy production should be accompanied by the emission of neutrinos, which are particles which have no electrical charge and, in all probability, no mass. This makes them extremely difficult to detect since they can pass right through the Sun and also through the Earth without being checked. But there is one way to catch them. A neutrino may occasionally interact with the nucleus of an atom of chlorine, in which case the chlorine atom will be changed into a different kind of atom, argon-37, which is radioactive and therefore comparatively easy to track.

To detect solar neutrinos a great deal of chlorine is needed. The best way to provide this is to use a large tank filled with perchloroethylene, or cleaning fluid, whose molecules are made of four chlorine atoms combined with two atoms of carbon. If sufficient

quantities of perchloroethylene are used, it should be possible to see how many chlorine atoms are hit by neutrinos and changed into radioactive argon. But the experiment cannot be carried out from ground level because particles known as cosmic rays, coming from space, produce the same kinds of effects. The only answer is to provide a screen against the cosmic rays, which is the purpose of the underground observatory in Homestake Mine. Few cosmic rays can penetrate a mile of solid rock, whereas neutrinos can do so with no trouble at all.

The pioneer work was undertaken by Dr Raymond Davis and his colleagues at the Brookhaven National Laboratory in the United States. During the 1960s the plans were drawn up and the underground observatory began its career using a huge tank holding 100,000 gallons of cleaning fluid. It is this which forms the most unusual “telescope” in the world. Obviously the whole procedure is delicate and difficult. The tank is left for two months and then tested to see how many atoms of argon-37 have been produced.

The results have been startling. There is sharp disagreement between theory and observation; the Sun is sending out only about a quarter as many neutrinos as it ought to. Either there is something wrong with the experiment or we must re-examine our theories about the mechanism of the Sun.

It has been generally accepted that the temperature at the core of the Sun is about 15,500,000°C. If we reduce this to 14,500,000° the neutrino results fall neatly into place, but a reduction of a million degrees would raise all manner of other theoretical problems. Alternatively, we may be making errors in our estimates of how material in the solar globe is being mixed. It is even possible that neutrinos break up during their 93,000,000-mile journey from the Sun to the Earth, but this is something which physicists as a class are reluctant to accept. Finally, there is a chance that the Sun is really behaving in an abnormal way at the present time.

We know that in some respects the Sun is a variable star. It reaches maximum activity every 11 years or so, when sunspots are frequent; yet there is excellent evidence that for a long period between 1650 and 1715 this semi-regular cycle was suspended, and there were almost no sunspots at all. Earlier spotless periods have also been suspected, though with less certainty as the observations are so incomplete.

We on Earth depend entirely upon the Sun. Comparatively slight variations in its output of energy could have some disastrous results. It is therefore essential for us to find out as much as we can about the way in which the Sun radiates, and the apparent paucity of neutrinos raises very awkward problems for the theorists ●



# Amsterdam's Floriade

by Nancy-Mary Goodall

In 1984, on a 250 acre site along the northern bank of the River Mersey, we are to have the International Garden Festival Liverpool '84. It will eventually be a fine permanent park for Liverpool and will do something to give employment there. We have heard that the landscaping is well ahead but that tree planting was delayed a year so that semi-mature trees have been used in great numbers to give an immediate effect. The wet spring will have helped them to become established but they are a short-term answer and I wonder what they will look like in 10 years. Their necessarily reduced root systems can never hope to produce the trees that smaller plants would have made in the same time. If you plant trees this autumn do not be seduced into choosing overlarge ones. It will be interesting to compare the Liverpool Festival with the great Amsterdam Floriade of 1982 which is staged once every 10 years from April to October. I went to see it last August on a day of thunderstorms and blazing sun.

The layouts of both show the designers' ingenuity in providing large halls and greenhouses for the display of garden equipment and indoor plants, restaurants, children's play areas, and such enjoyable frills as a miniature railway, boating facilities and a viewing tower set among gardens for every kind of hardy and half-hardy plant.

By August many if not most gardens are past their best, yet the 55 hectares at the Gaasper Lake in Amsterdam were filled with interest and would be worth visiting at any time. Much of the area is designated a nature reserve and the permanent planting along the lake-side and the many little inlets and winding streams, and on small islands connected by bridges, consists of a wide variety of trees and shrubs. As part of the exhibition large areas were laid out as demonstration vegetable gardens with the largest cabbages I am ever likely to see; but much more was devoted to flowers. Some of these were in competitive trials, such as the "Dahliarama", in strips of brilliant colour, but there were also ornamental gardens, some very original.

Tulips and daffodils were long past as were the irises, which had a garden of their own. Public attention was held by the "Colour Fan" glistening after a downpour, a huge design, cut in a sloping lawn, of long, swooping beds like multi-coloured feathers in a phoenix's wing, filled with hardy and half-hardy bedding, a show maintained all summer by the constant replacement of faded plants. The colour scheme was clever; white and yellow along the "feather" edges built up to oranges and reds or to contrasting mauves, blues

and purples. I noticed *Salvia farinacea* Victoria, a bedding sage with profuse blue spikes, purple heliotrope and mauve ageratum. Patches of the inevitable orange-yellow marigolds, scarlet sages and brilliant petunias were cooled by white petunias, silver cinerarias and white alyssum. Antirrhinums were planted in sheets of one colour, not mixed, showing what a lovely range this plant embraces and how useful it is for filling in chosen colour schemes.

Farther on a stunning rose garden in concentric circles descended a hollow slope almost like an amphitheatre. The roses, old and new, were past their first flush but there were enough flowers to enjoy and varieties to note and new buds were forming everywhere. This led to a lily garden by a stream and a resting place with wooden decking where I was struck by a great stand of *Lilium speciosum*, bright with butterflies. These lilies have large, recurved flowers, white flushed with cerise pink and covered with crimson spots. The form shown was Shotoku but I cannot find it in the catalogues where other kinds are listed: Lucie Wilson, Rubrum magnificum and the serene white *L.s. album*. I have raised a good form of this lily from seed.

Near by a large bed was filled with another bulbous species rarely seen today, *Acidanthera murielae*. It is sometimes called the scented gladiolus and should also have the corns taken up in winter and planted out in spring. The flowers on 2-3 foot stems are like white stars with a purple blotch in the middle; the effect en masse was breathtaking. How lovely they would look in an all-white garden. They come from Ethiopia and need full sun and a well drained soil.

Various other lilies and bulbous plants led on to the charmingly translated "Shadow Garden" where there were all manner of shade-tolerant plants under trees. There were day lilies (hemerocallis) and hostas such as *Hosta lancifolia* surrounded by a ground cover of sweet woodruff, *Asperula odorata*, with whorled scented leaves, and an annual plant, impatiens or Busy Lizzie, which is so good in shade, planted among a small-leaved ivy in groups of glowing pink, red and white. It was used elsewhere in full sun in huge square concrete bowls, always in single colours—far more decorative than the muddled effect of mixed packets. Thomas Butcher Ltd, Shirley, Croydon, Surrey offer these balsams as well as antirrhinum seed and that of many other annuals in selected colours.

Well chosen ground cover was a feature of the Floriade. I saw wild strawberries under small trees and yellow flowered creeping Jenny, *Lysimachia nummularia*, and round Black-eyed Susans, *Rudbeckia hirta*, Goldsturm.

# Quality from Italy

by Stuart Marshall

Old and distinguished families fall upon hard times. So do old and distinguished motor manufacturers such as Lancia. The undeclared war that existed until 1981 between the industrialists of northern Italy and their workers had a particularly dire effect on Lancia—a quality car must be manufactured and assembled conscientiously by a disciplined workforce.

In the mid to late 1970s the conditions for creating cars of high quality did not exist in the factories of Lombardy. Fiat suffered and Lancia, rescued by Fiat from bankruptcy only a few years earlier, fared even worse. The final blow was a well publicized corrosion problem.

Lancia's sales in Britain fell to a little over 5,000 last year from 11,800 in 1979. But a *risorgimento*—a rebirth—has begun. Lancia distribution in Britain has been separated entirely from Fiat and is now handled by Lincar, a Heron Corporation company. And the product itself, though still as sporting as ever, is the subject of an intensive and continuing quality improvement programme. At one time Lancia executives would boast of high performance, artistic styling and prestige. Now they talk enthusiastically about reliability, durability and corrosion resistance.

I visited the Lancia assembly plant at Chivasso, not far from Turin, to see what was being done about corrosion. The plant has the most modern anti-corrosion and painting line of any car factory in the world. The only other one like it is at General Motors in the USA and is used solely for Cadillac models. Body shells, with many areas made from zinc-coated steel, are immersed in a bath which deposits electrostatically an anti-corrosion layer of twice the industry's average thickness. It penetrates welded seams. Bodies are regularly cut up to check internal coverage. After painting, all hollow sections are sprayed with waxy oil. A dummy body is sent along the spray line every hour. It has hinged

panels which are lifted to make certain the protective material is getting into all the right places.

Lancia is still part of the Fiat organization. Their relationship is like that between, for example, Audi and Volkswagen. Lancia engines and transmissions are based on Fiat components, though they are modified, and Fiat expertise in production techniques is exploited by Lancia, though there is very little robotization in Chivasso. With a total output of only 520 cars each working day, spread over seven models, there is not much scope for automated assembly.

The Delta front-wheel drive hatchback and its saloon derivative, the Prisma, which has just reached Britain, are the best-selling Lancia models. A Delta Turbo arrives here soon. The rest of Lancia's output consists of the Trevi, a staid-looking four-door saloon that replaced the Beta; the old-fashioned but still most attractive HPE and the coupé; and a handful of Gammas.

The most exciting Lancia, the Rally, will never be sold in Britain. This mid-engined, rear-drive competition coupé carries the Lancia banner in the world of motor sport. I drove one briefly in Italy. It is exceedingly fast and much more comfortable than I had imagined. Its astonishing flexibility makes it easy to drive in town and is a reflection of its positive displacement supercharger. This is also used in the Trevi Volumex and in two of Lancia's coupés. Lancia has always been an innovative company. It will be using positive displacement superchargers and exhaust driven turbochargers in future models.

In Italy Lancia is heading for its aim of 10 per cent of the market. In Britain the target is about 14,000 sales each year, which should be possible. The neat, angular-looking Delta hatchback is reminiscent of a four-door version of the first Volkswagen Scirocco. It is fast, economical, handles well, is fully equipped and sensibly priced, as is its saloon counterpart, the Prisma. These models will hold the fort until new larger Lancias are introduced.



The 112 mph Delta hatchback with front-wheel drive is Lancia's best-selling model.



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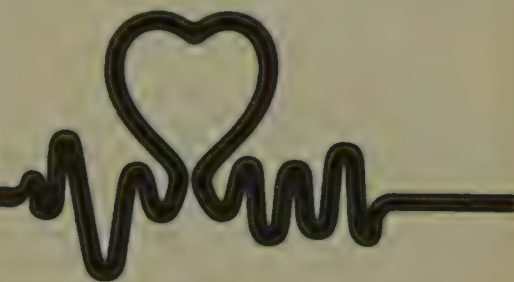
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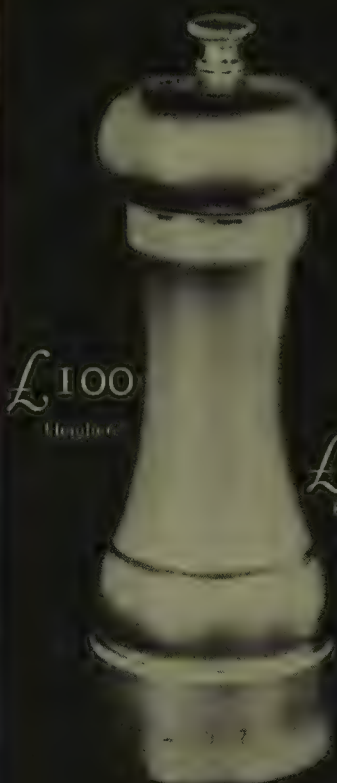


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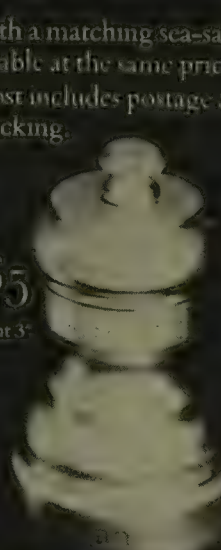
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## Their finest hour finely recorded

by Robert Blake

**Finest Hour, Winston Churchill 1939-1941**

by Martin Gilbert  
Heinemann, £15.95

This is a superb biography, if possible even better than Martin Gilbert's previous volumes. It is the sixth volume of a monumental work. The first two were by Randolph Churchill on whose death Martin Gilbert succeeded as the official biographer. He has either as second-in-command to Randolph Churchill or as personal biographer-in-chief been working on the life for over 20 years. No one ever has known or ever will know more about the career of the greatest Prime Minister of the 20th century.

This book covers the apogee of that career. No other title could have been chosen. It was indeed not only Britain's finest hour but Churchill's, too. Never perhaps has a country's fate depended so much upon the resolution of a particular individual. Churchill's role in 1940 is the supreme justification of the view that personality matters in history.

There could easily have been a successor to Neville Chamberlain, who would have favoured a compromise peace with Germany after the fall of France. Lord Halifax would have been far more acceptable to the bulk of the Conservative Party, and just as acceptable to Labour. Churchill's elevation was something of a paradox. Chamberlain resigned because of a Commons' rebellion on May 9 against the fiasco of the Norwegian expedition, which was more the responsibility of Churchill as First Lord of the Admiralty than anyone else. Halifax's peerage was no bar to his getting the leadership: a special Act could have been passed putting it into abeyance for the war. Luckily Halifax refused to put himself forward and the choice fell on Churchill. After the French débâcle Halifax did indeed advocate a compromise peace, and Churchill, whose political position was still precarious, did not come out at all decisively against it. Later his attitude hardened, and in a series of wonderful speeches and broadcasts he rallied the nation to follow a seemingly hopeless struggle against Germany. And it really would have been hopeless if Hitler had not attacked Russia in June, 1941, and the Japanese had not destroyed a large part of the American fleet in Pearl Harbor at the end of the year, thus bringing America into the war—neither of them events which Churchill or anyone else could possibly have foreseen.

Mr Gilbert's book is based not only on the voluminous Churchill papers and the documents in the Public

Record Office but on a mass of personal memoirs and oral reminiscences. Clearly a particularly valuable source has been the diary kept by one of Churchill's closest aides, Sir John Colville. Another important source to which even Churchill himself could not refer while he was writing his memoirs is "Ultra"—the decoded German radio messages which threw such a valuable if sporadic and at times ambiguous light on German plans and intentions. Its importance should not be overstated, and no amount of knowledge can help a country which lacks the manpower and material to counter the enemy's onslaught. Nevertheless Ultra, whose existence has been publicly recognized only in the last few years, was a sufficiently British weapon to make it necessary to rewrite a large part of the history of the war.

It is difficult to single out, from a book which adds so much to our knowledge in every way, the outstanding new contributions. The account of the negotiations with France before the surrender is fascinating and the story has never been so fully told before. "Pétain looks buoyant," Reynard whispered at one stage in Churchill's ear, 'He must have had some bad news.'" There is something strangely eerie about the two survivors of the war conferences of 1918 meeting each other again—the same courage in Churchill, the same defeatism in Pétain which caused Lloyd George and Clemenceau to impose Foch as supreme commander. Martin Gilbert also gives a detailed account of the attack early in July on the French cruisers at Mers el Kebir whose commander refused to accept the British terms that would have prevented them falling into German hands. Admiral Somerville opened fire at 5.55 pm and ceased nine minutes later. In that brief time three French ships were put out of action and 1,250 French sailors were killed—a terrible thing to do to a former ally, but survival in war has its cruel necessities. And there did not in 1940 exist in Britain the sort of people who fuss about the *Belgrano*. Or, if there did, they kept their mouths shut.

There are many other episodes upon which new light is thrown. Churchill does not always come well out of them. Some of his tactical and strategic ideas seem almost lunatic in retrospect. His behaviour towards some of his subordinates was intolerable—Air Marshal Hugh Dowding for one, though he made amends in the end. Churchill was, however, quite right about the Greek expedition over which he allowed himself to be overruled by the "men on the spot"—it was a disaster. And he was quite right to throw in Britain's wholehearted support for Russia.

This is a wonderful story and it is wonderfully well told. It is never likely to be superseded. Future historians may wish to interpret events differently but they will depend deeply for their material upon Mr Gilbert's researches.

## Recent fiction

by Sally Emerson

**On the Stroll**

by Alix Kates Shulman  
Virago, £3.95

**The Women of Brewster Place**

by Gloria Naylor  
Hodder, £7.95

**Dancing in the Dark**

by Janet Hobhouse  
Jonathan Cape, £7.95

For a novel about New York's seamy street life, *On the Stroll* has surprising freshness. The most attractive character is Owl, the dirty "shopping-bag lady" who wanders the streets and parks of the city laden with her precious bags containing remnants of her past. One bag records her childhood, a second "her wild youth, her beauty, her stint as a WAC, her reckless love affairs all over Europe. This bag was full of lies. Pictures of Owl with many men, pictures of young men, of soldiers, steamer stickers, cheap souvenirs of resorts, a travel notebook with addresses of friends and long defunct restaurants in Paris and Geneva with their bygone prices that made her laugh when she read them." Owl day-dreams, confusing past and present, as she follows her daily routine of feeding the birds and cats and finding food for herself.

We are first introduced to her and to the other two main characters, the drifting would-be pimp Prince and his prey, the runaway teenage Robin at the Port Authority Bus Terminal, a suitable place to encounter the transient Owl. Robin arrives at the bus terminal naïve and rather stupid; she remains stupid but gradually stops being quite so naïve. With a sharpness of observation which brings the underside of New York alive, Alix Kates Shulman describes Prince's entrapment of Robin and her initiation into a life of prostitution. But Prince is no wicked gargoyle. He is a rather weak, down-on-his-luck young man out to make easy money, a convincing character like all Alix Kates Shulman's creations.

With warmth and understanding the author traces the story of these three rootless creatures whose paths intertwine. But this is no dewy-eyed poetic novel. It is what is known in the trade as a real "page-turner". Will Owl save Robin? Will Robin see there is far more to Owl than she at first imagines? Will Robin escape the dangers and daily horror of her life "on the stroll"?

Alix Kates Shulman has written two earlier novels, the first of which, *Memoirs of an Ex-Prom Queen* sold more than a million copies in the USA. *On the Stroll* has had excellent reviews in America and here. I hope it does as well. It deserves to.

Gloria Naylor's *The Women of Brewster Place* has won America's National Book Award for the best first novel. It is an account of the lives of black women in a run-down, fictional street in America presided over by the compassionate Mattie who is the first of many of the unmarried women in the story to become pregnant. The novel concentrates on each person in turn in a series of interlinked chapters—first Mattie, seduced in a sugar-cane field, next her sexy friend Etta Mae Johnson, and so on. None of these women is mistress of her own destiny. Etta, for instance, is always on the look-out for "business opportunities"—which means men. But the tough, difficult lives of the women in Brewster Place are not blamed on society's prejudice or on men. It is made clear that the fault lies in their own weaknesses. They have too many babies, do not help each other enough, fight and quarrel.

One of the most powerful portraits is of Cora Lee, who as a child liked only baby dolls and hated teenage Barbie dolls. When she is too old to be given any more baby dolls she starts having babies herself. Her rooms at Brewster Place are swarming with illegitimate children but she has eyes only for the latest, very new baby. There are signs of hope and change in the study of Kiswana Browne who has changed her name from Melanie and moved away from her rich parents. After initial sloth, she tries to rally the tenants but has only limited success.

Like *On the Stroll*, *The Women of Brewster Place* is violent, funny, full of life and dignity. Give me the low life of these rootless people if the following novel represents the high life of New York. While the first two novels moved me, this one made me feel only contempt for its characters.

*Dancing in the Dark* is a brittle, cold book which puts the emotions of a sophisticated group of childless New Yorkers in their early 30s under the microscope. It is entertaining enough in that it is always interesting to eavesdrop on other people's lives and marriages, to peer through the keyhole and see who is doing what to whom. The problem with this novel is that the characters are all so nasty and superficial that I soon began to dislike myself for continuing to be a peeping Tom. Gabrielle insists on having her homosexual friend Claudio to stay because she is bored with her marriage to Morgan. She adores going to gay discos and revels in the freedom of Claudio and his friends. Gabrielle gets nastier and nastier and when, after an earth tremor while on holiday in Mexico, she suddenly falls in love with her husband again, she also at once hates poor Claudio and makes sure he knows it.

Janet Hobhouse writes extremely well, her observations are acute, her characters are well drawn. But I simply do not want to know about them.



## Other new books

### Listeners

by Sally Emerson  
Michael Joseph, £7.95

Sally Emerson's second novel, a considerable advance on her first, *Second Sight*, is concerned with the same main character, Jennifer Hamilton. She has recently been left for another woman by her still beloved husband, a personal tragedy which has left her nerves raw, her self-confidence at vanishing point, her psyche vulnerable.

She gets involved with a sinister group of spiritualists who batten on her feelings of insecurity, and the novel works up to a positively Gothic climax as the ghastly gang threaten both her reason and her life. In the telling of an engrossing story the author explores her character's personality and emotions with perception and sensitivity.

### A Portrait of Charles Lamb

by David Cecil  
Constable, £9.95

Charles Lamb has retained a firm and affectionate place in the history of English literature not just for the distinctive character of his writing but also for the strength of his personality and the courage of his life. When he was 21 his sister Mary, in a fit of madness, stabbed their mother to death. To rescue her from permanent confinement in a public asylum Charles accepted responsibility for Mary's guardianship, giving up all hope of his own marriage in order to look after her. She remained prone to bouts of madness for the rest of her life, and Charles continued to live with her until he died, in his late 50s, in 1834.

Charles never showed any sign of regretting his decision, nor of regarding it as in any way an act of self-sacrifice. Nonetheless it condemned him to a life of strain and anxiety, experience which he somehow triumphantly overcame in the humour and brilliance of his writing, notably in the essays and theatrical criticism. David Cecil admirably captures the life and style of this complex man of letters.

### Stonehenge Complete

by Christopher Chippindale  
Thames and Hudson, £12.50

Popular interest in Stonehenge is as great today as it has ever been, so much so that extraordinary precautions now have to be taken simply to preserve its existence. Jacquetta Hawkes once observed that every age gets the Stonehenge it deserves. Christopher Chippindale surveys all the ideas, explanations and studies of Stonehenge that have been put forward by rational man to explain the building that was put up 4,000 years ago.

## Paperback choice

### Remembrance of Things Past

by Marcel Proust  
Penguin Books, 3 vols £5.95 each

This edition is based on the Pléiade text of 1954 in Terence Kilmartin's triumphant reworking of C. K. Scott Moncrief's original translation. For those who have yet to experience the emotional intensity of this great and unique novel, this must now be the English edition to acquire.

### The Complete Novels of Franz Kafka

Penguin Books, £4.95

### The Complete Short Stories of Franz Kafka

Penguin Books, £3.95

### Letters to Milena

Penguin Books, £2.50

To mark the centenary of Kafka's birth, Penguin have produced these volumes of his works—an anthology of the three novels (*The Trial*, *The Castle* and *America*), a complete edition of his short stories, and a collection of his revealing love letters to Milena Jesenska.

### Summer Days

Edited by Michael Meyer  
Oxford University Press, £2.50

An anthology of writing about cricket by some of the country's leading authors, with some splendid contributions from, among many others, Laurie Lee, Beryl Bainbridge, Arthur Marshall, A. J. Ayer, Kingsley Amis and Bernard Lovell.

### The Untold Story

by General Sir John Hackett  
Sidgwick & Jackson, £2.50

An exciting sequel to the author's *The Third World War*, this novel fills in some of the gaps of the earlier story. It also in this edition offers an alternative ending showing how the West could be defeated.

### Fred—Portrait of a Fast Bowler

by John Arlott  
Methuen, £2.95

A new and updated edition of the biography of England's most successful fast bowler—Fred Trueman, who took more Test wickets than any other bowler.

### The Eighteenth Century

by Bernard Denvir  
Longman, £6.95

First of a planned four-volume series providing a documentary history of taste in Britain, using contemporary journals, correspondence and other published and unpublished material.

## LETTERS TO THE EDITOR

### Baron's Surrey

From Mrs A. J. Lewis

Dear Sir,

I was amazed to read (*ILN*, June) that the ancient cobbles in Guildford High Street have been replaced by tarmac. This is certainly not the case and I should be grateful if you would correct this error in your next issue.

These granite setts have been a distinctive feature of Guildford High Street since they were laid down in 1868-69. Most of the other streets in the town were paved in the same way, but the increase in motor traffic led to most of them being covered with tarmac in this century. The High Street, however, remains cobbled, still giving a textured setting appropriate to its fine old houses.

Mrs A. J. Lewis

Camberley, Surrey

\*Mrs Lewis is correct, and we apologise for the error.

From Mr Gordon Kingham

Dear Sir,

I was fascinated to read the Surrey portrait in your June edition. It had much the novelty value of a picture of Trafalgar Square without Nelson.

Instead of rabbiting on at such length about Claremont in the 18th century, Stanley Baron could have better devoted a paragraph or two to Dorking in the 20th. If ever a town showed the best of the old and the new, this is it. Although only 25 miles from London, it remains a country town with a distinguished past, a flourishing present and a promising future. It has the most attractive High Street in the county, literary and historical associations galore. I could go on...

Gordon Kingham

Dorking, Surrey

## Salford University

From the Public Relations Officer of the University of Salford

Dear Sir,

The caption associated with one of the photographs featured in Louis Heren's article on Manchester (*ILN*, February) creates a false impression of the University of Salford. The buildings in the uppermost photograph on page 31 were described as "Salford University buildings and the old red-brick fire station". In fact, the buildings in question are, respectively, high-rise council flats belonging to the City of Salford and the Peel Building on the University of Salford campus. Peel is a listed Victorian building. Your readers may also be interested to know that the road-works which appeared in the photograph have been completed, so that traffic is now able to move unimpeded along the road adjacent to the University, the A6.

Euan Beattie

University of Salford

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## Take-away

- 32 Tomb figure of horse.  
Earthenware with coloured glazes.  
Recommended.
- 29 Bronze ritual vessel.  
Chinese - Shang Dynasty.  
Enough for two.
- 17 Porcelain Flask.  
Painted in underglaze blue.  
Ming, early 15th century.  
Very tasteful.
- 51 Five-clawed dragons and phoenixes  
on a bed of foliage.  
Impeccably carved into Imperial Table.  
Ming - reign of Hsuan-te.
- 98 Bodhisattva Kuan-Yin  
Carved wood, painted and gilt on gesso.  
Rich, decorative and very enlightening.



Just a few of the mouth-watering items illustrated and described in the V&A guide to Far Eastern Art.

One of twelve broadsheet guides to the Victoria & Albert museum specially commissioned and sponsored by Mobil.

Pick up a guide at the museum shop, feast your eyes on the exhibits and make a meal of your next V&A visit.

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## CHESS

## An art, a science, a sport?

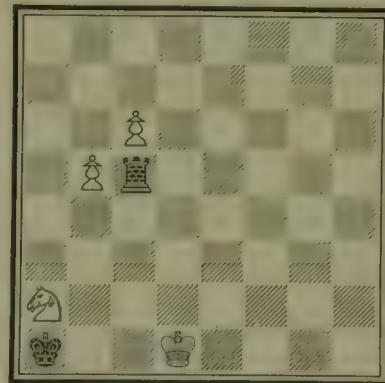
by John Nunn

One of the most frequently asked questions about chess is whether it is an art, a science or a sport. The answer is inevitably subjective since it is impossible clearly to separate the three elements. My personal view is that the sporting element dominates the over-the-board game, although the other two are undoubtedly present to a lesser degree. However there are many other forms of chess activity besides the face-to-face confrontation of tournament play and these emphasize different aspects of chess. In postal chess, for example, it is possible to spend several days analysing a single move, so that a game between distant opponents usually lasts two to three years. Taking part in the world postal chess championship requires immensely hard work over a period of several years and one can only admire those who voluntarily submit themselves to such an ordeal. Flights of fancy which would probably succeed over the board have no place in the rational world of postal chess, so the scientific element is enhanced.

The artistic element, on the other hand, finds its purest expression in chess compositions. There are two quite different forms of composition, namely problems and studies. A chess problem is an artificially constructed position in which White has to achieve some specified ambition (usually to deliver mate) in a limited number of moves. While this is a fascinating subject in its own right, it has little relevance to the over-the-board game and so I must quickly move on to studies. In a study White has to win (sometimes to draw) with no limit on the number of moves this might take. The situation is the same as if you are playing a game and Anatoly Karpov whispers in your ear that you can win, leaving you to work out the method for yourself. One might think that it would be easy to compose a study, but there are certain conventions which have to be observed. First, the win must show some exceptional and spectacular play. Second, the winning line must be unique in order that the solver cannot miss the composer's intention. Third, the position must be economical in the sense that it contains the fewest pieces necessary to support the composer's idea, and finally it must be original. When the composer is able to satisfy these conditions the result is a concentration of chess ideas never seen in a game.

Two examples follow, the first (composed by M. Liburkin, 1931) a fairy tale about stalemate and underpromotion, the second (composed by R. Reti, 1922) a vivid display of zugzwang, that curious chess situation in which a player, although not directly under threat, is obliged to weaken fatally his

own position. In both cases White is to play and win.



1 N-B1 RxB1

After the alternative defence 1 ... R-Q4ch White wins by 2 K-B2 R-QB4ch 3 K-Q3! (3 K-Q2? RxNP 4 P-B7 R-N7ch 5 K-Q3 R-QB7! 6 KxR stalemate) RxNP 4 P-B7 R-N1 5 PxR=B! (not Q or R since Black would again be stalemated) with a standard win.

2 P-B7 R-Q4ch

3 N-Q3! RxNch

4 K-B2 R-Q5

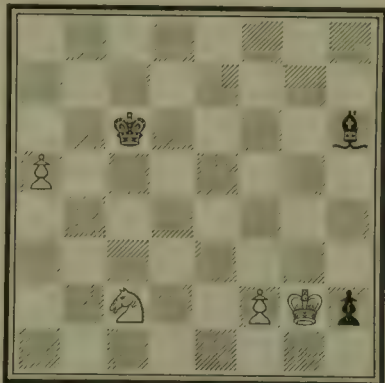
If now 5 P-B8=Q then 5 ... R-QB5ch! 6 QxR stalemate, but here too White avoids the trap by an underpromotion.

5 P-B8=R! R-QR5

The only way to stop mate at QR8.

6 K-N3

and wins, since Black must give up his rook to stop R-B1 mate.



1 N-Q4ch

To prevent ... K-N4. If now 1 ... K-N2 then 2 KxP K-R3 3 N-N3 B-B5ch 4 K-R3 K-N4 5 K-N4 B-N1 6 P-B4 K-N5 7 P-B5 KxN 8 P-B6 promotes a pawn.

1 ... K-B4

White now appears stuck for a move since 2 P-R6 K-N3, 2 P-B3 B-K6 and 2 N moves K-N4 all lose the QR pawn while if 2 KxP simply 2 ... KxN 3 P-R6 B-B5ch and 4 ... B-N1.

2 K-R1!!

The only move to win, placing Black in a fatal zugzwang. If Black could pass then he would be safe, but whichever move he makes undermines his own position: If he moves the king then P-R6 wins so he must move the bishop, but no matter where it goes White can win it by N-N3ch or N-K6ch ●



# A touch of the quirks

by Jack Marx

Quirky hands and quirky players sometimes combine to produce amazing results. The "glorious uncertainty" of the game can enable the weak to hold their own against the strong. In match play there may crop up a hand that becomes a death-trap for the supposedly stronger team.

♠K 74 Dealer West  
♥AKQJ East-West Game  
♦6  
♣QJ543  
♠J 10986  
♥void  
♦K 109842  
♣K 10  
♠A 532  
♥532  
♦3  
♣A 9762

The West belonging to the weaker side felt greatly in need of a big swing and opened Three Diamonds. This was decidedly irregular at wrong vulnerability with a good major-suit holding on the side, but here it worked like a charm. North doubled for a take-out, East went to Five Diamonds and South, in no mood for adventures at this height, consoled himself with what looked a safe double. But the contract proved untouchable and East-West scored 750.

At the other table the more expert East-West were barely in the auction at all and never mentioned diamonds.

West	North	East	South
No	1♣	1♥	1♠
No	2♥	No	4♣
No	4♣	No	5♣
No	6♣	All Pass	

Both partners were perhaps too sanguine, especially North with his final slam bid. But this mattered little, since the very reasonable contract of Five Clubs goes two down on a heart lead. As it was, North-South lost 150 but their team gained 600.

♠J 109542 Dealer South  
♥void Game All  
♦J 7652  
♣98

♠AK8  
♥Q 109643  
♦94  
♣A 4  
♠Q 76  
♥K 82  
♦AK  
♣K 10732

♠3  
♥AJ 75  
♦Q 1083  
♣AJ 65

The North hand seemed to have a bewitching effect on both its owners, triumphantly in one case, catastrophically in the other. One South opened One Club, West bid One Heart, North One Spade and East Three No-trumps. North after two passes bid a desperate Four Diamonds and East made an exasperated double. With even breaks in spades and diamonds, nothing can touch the contract.

The performance at the other table was reminiscent of the crazy psychic days of the 1930s.

South	West	North	East
1♥	No	No	DBL
No	No	1NT	No
2♣	No	No	DBL
No	No	2♦	DBL
No	No	2♠	No
No	DBL	All Pass	

North's operations were apparently designed to induce a double of Two Spades and in this they succeeded. East-West defended well with a punching game after an opening heart lead and netted 800 for a swing of 1,510.

This last hand occurred in a long past World Championship encounter between the USA and France, where a "nonsense" no-trump started quite an amusing chain reaction.

♠KQJ832 Dealer East  
♥A 2 Love All  
♦54  
♣976

♠A	♠void
♥J 10876	♥Q 93
♦A Q	♦KJ 10932
♠K 10853	♠A Q 42
♠1097654	
♥K 54	
♦876	
♠J	

Where the Americans were East-West the bidding was meandering.

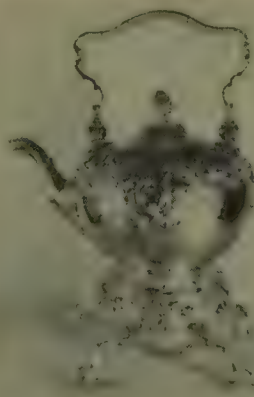
West	North	East	South
		1♦	1NT
DBL	2♠	No	No
3♥	No	3♠	No
4♣	No	4♥	No
4♣	No	6♣	No
7♣	No	No	7♠
No	No	DBL	All Pass

West felt he must take time off by doubling in order to show up the nature of South's bid, but he could display his detailed features only at a far higher level than he would have preferred. Even the first of his two suits could not be shown beneath the three level. So intent were the partners on unmasking their opponents that they lost their way altogether until rescued by these same obliging opponents. North's failure to double Seven Clubs seems distinctly odd.

There was a briefer auction where the French were East-West.

West	North	East	South
		1♦	No
1♥	2♠	3♣	3♠
4NT	No	5♣	6♠
DBL	All Pass		

If North's Two Spades was intended as weakly obstructive, the hand is too strong defensively; if intended as constructive, it is too weak. There seemed no strong reason to fear opponents would bid a slam after East had (falsely) denied an Ace, but South's premature sacrifice might have paid off, in that he would have had to find the unlikely lead of a heart to beat a club small slam.



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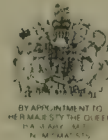
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# AUGUST BRIEFING

Festivals pepper this month's calendar. The Edinburgh International Festival opens alongside the associated Fringe, Film and Book festivals. Alan Bates and Omar Sharif have first nights at the Chichester Festival. There is a London International Festival of Theatre and a South Bank Summer Music Festival. Sculpture '83 spreads out of doors at the Serpentine and Hayward galleries. There is a Walton memorial concert at the Albert Hall, the New York City Ballet at Covent Garden and Barry Manilow at Blenheim Palace. American football reaches Wembley and, even as the fourth Test match is being played at Lord's, the English soccer season gets under way again.

## CALENDAR

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers when calling from outside London.

### Monday, August 1

White Lodge open to the public until Aug 31 (p67)

First day of Children's Books of the Year exhibition at the National Book League (p67)

### Tuesday, August 2

First night of *A Patriot for Me* at the Haymarket (p60)  
Start of Jancis Robinson's *Wine*

Programme on C4 (p64)

Lecture on Stanley Kubrick at the NFT (p67)

### Wednesday, August 3

First nights of *The Sleeping Prince*, with Omar Sharif, at Chichester & *The Admirable Bashville* in Regent's Park (p60)

Glyndebourne's *A Midsummer Night's Dream* on C4 (p64)

### Thursday, August 4

First night of *You Can't Take it With You* at the Lyttelton (p60)  
Charles Sturridge's film *Runners* opens in the West End (p62)

The Edinburgh Festival symbol: three weeks of arts & entertainment start on August 21.

First day of the Cardiff Tattoo (p74)

□ The Queen Mother's birthday

### Friday, August 5

Exhibition of lustreware ceramics opens at the British Crafts Centre (p69)

First performance of *The Taming of the Shrew* at Leeds Castle (p74)

### Saturday, August 6



American football: Minnesota Vikings v St Louis Cardinals at Wembley (p64)

Sailing: start of the Fastnet Race at Cowes (p64)

*Hippolyte & Aricie* at the Albert Hall (p65)

### Sunday, August 7

Athletics: IAAF World Championships start in Helsinki (p64)  
London Riding Horse Parade in Hyde Park (p67)

Julia McKenzie & Bernard Hepton in *Dear Box Number* on ITV (p64)

### Monday, August 8

Gil Evans opens at Ronnie Scott's (p66)

Start of London International Festival of Theatre (p60)

Exhibition of architect-designed dolls' houses opens at Sotheby's (p67)

□ New moon

### Tuesday, August 9

First night of *The Comedy of Errors* at Stratford (p61)

### Wednesday, August 10

Manet exhibition opens at the National Gallery (p68)  
First night of *The Dillen* at Stratford's The Other Place (p61)  
Bargain night at the National Theatre; seats for *A Map of the World* at £2 (p61)

### Thursday, August 11

First night for Glenda Jackson in *Great & Small* at the Vaudeville (p61)  
Michael Cimino interviewed at the NFT (p67)

Cricket: 3rd Test Match begins at Headingley (p64)

*La Cenerentola* performed by Glyndebourne at the Albert Hall (p65)

### Friday, August 12

First day of the Balloon Fiesta in Bristol & of the Lego Show in Brighton (p74)

### Saturday, August 13

First day of Sculpture '83 in & around the Serpentine & Hayward Galleries, & of Tristram Hillier exhibition at the Royal Academy (p68)

Last night of *Underground*, with Raymond Burr, at the Prince of Wales (p61)

### Sunday, August 14

Bach's St John Passion at the Albert Hall (p65)

South Bank Summer Music opens with Janáček's *Osud* at the Queen Elizabeth Hall (p66)

### Monday, August 15

ENO reopens at the Coliseum with *Don Giovanni* (p70)

First night of *Arden of Faversham* at The Pit (p61)

### Tuesday, August 16

First night of *Macbeth* at the Barbican (p61)

Walton memorial concert at the Albert Hall (p65)

### Wednesday, August 17

First performance of *The Heart of the Nation*, a son et lumière presentation, on Horse Guards Parade (p67)

Venetian fête at Hythe (p74)

*Bazaar & Rummage* on BBC1 (p64)

### Thursday, August 18

*Rigoletto* at the Coliseum (p70)

*WarGames* opens in the West End (p62)

Golf: First day of Benson & Hedges Open at York (p64)

### Friday, August 19

First day of the Edinburgh Military Tattoo (p74)

Krakatoa programme on ITV (p64)

### Saturday, August 20

Football: FA Charity Shield at Wembley (p64)

Athletics: European Cup Bruno Zauli at Crystal Palace (p64)

First of the Sport for All open days in Nottingham (p74)

Three Choirs Festival begins in Gloucester (p74)

### Sunday, August 21

First day of Edinburgh International, Fringe, Film & Book festivals (p74)

### Monday, August 22

New York City Ballet open their season at the Royal Opera House (p69)

Zemlinsky double bill at the Edinburgh Festival (p70)





Krakatoa: on ITV on August 19, at the Natural History Museum from August 26.

**Tuesday, August 23**

*Die Zauberflöte* at the Edinburgh Festival (p70)  
☐ Full moon

**Wednesday, August 24**

Interview with Nagisa Oshima at the NFT (p67)  
 Peter O'Toole in *Man & Superman* on C4 (p64)

**Thursday, August 25**

Cricket: first day of the 4th Test at Lord's (p64)  
 David Bowie opens in *Merry Christmas Mr Lawrence* in the West End (p62)  
*Blue Thunder* opens in the West End (p62)  
 Last performance of *As You Like It* in



Alan Bates in *A Patriot for Me*: August 2 at the Haymarket.

**Regent's Park (p61)**

Pinchas Zukerman plays Beethoven's Violin Concerto at the Albert Hall (p65)

**Friday, August 26**

Krakatoa, exhibition marking the centenary of its eruption, opens at the Natural History Museum (p69)  
 Britten's opera, *Death in Venice*, at the Edinburgh Festival (p70)  
 Fête champêtre at Mottisfont Abbey (p74)

**Saturday, August 27**

Barry Manilow appears at Blenheim Palace (p66)  
 Last performances of *A Midsummer Night's Dream* in Regent's Park, & of *Fen* at the Royal Court (pp60, 61)  
 Football League season starts (p64)

**Sunday, August 28**

Summer air show at Shuttleworth (p74)

**Monday, August 29**

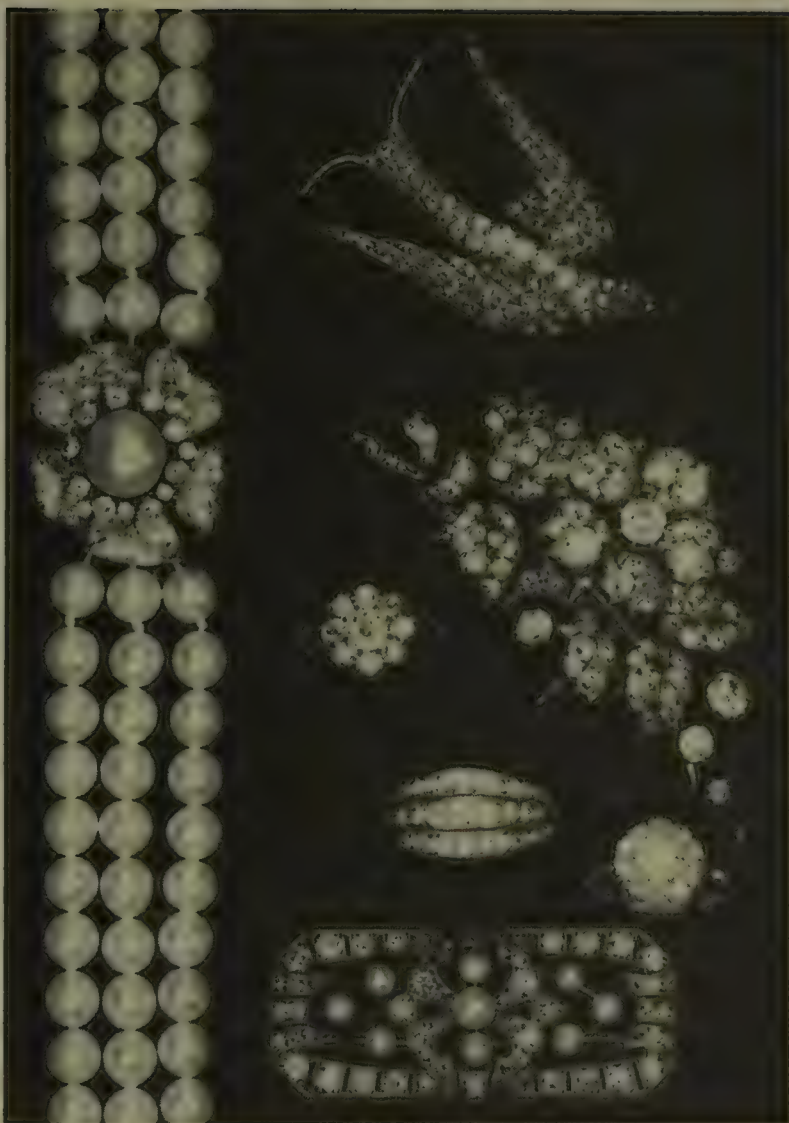
Day of Syn at Dymchurch (p74)  
 English Renaissance music at St Luke's, Chelsea (p65)  
☐ Bank holiday

**Tuesday, August 30**

Lutoslawski conducts the BBC Symphony Orchestra in his *Livre pour orchestre* at the Albert Hall (p65)

**Wednesday, August 31**

Yo Yo Ma plays Dvořák's Cello Concerto at the Albert Hall (p65)



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Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge



SHAW IN THE MUSICAL THEATRE—not his natural medium—usually means *My Fair Lady* (currently in revival at Croydon). But now there is to be an entirely new production of *The Admirable Bashville*, book and lyrics by Benny Green, music by Denis King. Last summer we saw in Regent's Park the mock-melodramatic blank-verse piece, with its celebrated boxing match, as Shaw wrote it. It reappears on August 3 in its new musical form on the same turf stage of the Open Air Theatre.

□ On the same evening Terence Rattigan's "occasional fairy tale", *The Sleeping Prince*, opens at Chichester. This is the comedy originally done in 1953 by Laurence Olivier and Vivien Leigh, whose parts will be played now by the film actor, Omar Sharif, as the Prince Regent of Carpathia, and Debbie Arnold. Peter Coe directs.

□ Stratford has two openings during August. At the Royal Shakespeare Theatre on August 9 is *The Comedy of Errors* with its frantic double-twins narrative. Paul Greenwood and Peter McEnery are the Antipholus twins, Richard O'Callaghan is one of the Dromios, and Jane Booker and Zoë Wanamaker are the Ephesian sisters, Luciana and Adriana. Joseph O'Connor plays old Aegeon to whose opening speech any newcomers to the play must listen very carefully. On the following night at The Other Place is *The Dillens*, a version by Ron Hutchinson of Angela Hewins's book about a real turn-of-the-century Stratford character George Hewins. The cast includes Peggy Mount and Carolyn Pickles.

□ Between August 8 and 21 companies from around the world are joining in a London International Festival of Theatre in several theatres, covering everything from seminars to street events and modern interpretations of the classics.

□ The Old Vic, due to re-open in October, has launched a subscription scheme whereby seats for all six productions making up the first season may be bought in advance at a saving of 25 per cent. Subscription booking remains open until September 17, after which seats will be available for individual shows at normal prices. Details from The Old Vic, Waterloo Road, SE1 (928 7616).

## NEW REVIEWS



Eduardo de Filippo's *Inner Voices*: at the Lyttelton.

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

### Henry VIII

In these days, perhaps because pageantry is out of fashion, people appear to be a little afraid of the Shakespeare/Fletcher chronicle. It must have had a special immediacy for those first listeners hearing a narrative about their late Queen's father. Most of its life it has been a play of pomp, as the more than usually elaborate stage directions proclaim. We know that at the first Globe on Bankside the firing of certain "chambers" at Wolsey's masque set fire to the thatched

roof & destroyed the theatre. In his Restoration-period comedy, *The Rehearsal*, the Duke of Buckingham (who would have had family recollections) has someone who promises to "outdo the state, show, & magnificence of that great scene in *Henry VIII*". Actor-managers in the 19th & early 20th centuries let themselves go with every form of ostentation. They would have found Howard Davies's new Stratford revival a little bleak scenically, though the director has contrived an ingenious notion, based on a group of robed lay figures, to suggest the splendour of Anne Bullen's coronation. And he does allow Katherine, now Princess Dowager, the angelic vision before her death at Kimbolton.

Some of the playing is oddly muffled & impersonal, & I cannot agree with a rendering of Buckingham's farewell (David Schofield speaks it) in which the effect is distressingly spoiled by the impatience of stage spectators. Later, Mr Davies's variation on the scene for Anne Bullen & the Old Lady is quite unnecessary. The night's richest performance is by Gemma Jones as a Katherine of the most regal authority. Richard Griffiths, an unusually muted Henry, may be an acquired taste but many will find it a change from the familiar ferocious-Holbein method. John Thaw can develop Wolsey after a quiet start. Not, maybe, an exciting revival, yet it has moments for the record. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### Inner Voices

*One Way Pendulum* remains among my favourite fantastic comedies; among the very few pieces that do linger from those boom years at the Royal Court. Its author is N. F. Simpson, & when I saw that he had translated the Lyttelton's play by Eduardo de Filippo, I had maybe over-exuberant hopes. On the night there were not many possibly Simpsonian touches, though I shall still wonder whether certain charmingly mad passages were his. Here the prolific Neapolitan dramatist is out of form, even if the affair begins agreeably & every now & then strikes at the imagination. A family in a block of Naples flats is arrested on suspicion of murder, simply upon the word of a violently eccentric neighbour who, it should be observed at once, is gibbering. But Sir Ralph Richardson understands how to gibber. Apparently the old man has dreamt it all, not that this satisfies the accused family who go at once into agonies of doubt & suspicion. The dénouement, such as it is, should be observed in performance. By then we have admired the acting of, for example, Michael Bryant (the eccentric's brother) who has never been less like himself, & Diane Bull as a maid whose complex dream—it is an occasion for dreams—opens the play. There is one character, a crazy recluse—everybody in this Naples seems to have had some form of sunstroke—who has given up talking but will converse now & again in flashes of fireworks: the sort of notion Simpson might have had. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### A Midsummer Night's Dream

Still one of the happiest theatre experiences on a summer's night this pastoral *Dream*, full of invention, has uncommonly amusing performances by Jo Ross & Abigail McKern. Miss Ross's Helena, feeling that the world is against her, takes it all with dangerous calm; Miss McKern's Hermia is swiftly inflammable. Used as we are now to the comedy of the lovers, it is odd to think that once, & not so long ago, they were played romantically straight. Open Air, Regent's Park, NW1 (486 2431, cc 930 9232). Until Aug 27.

### Singin' in the Rain

It seems plain enough that Tommy Steele, according to the management's optimism before the première, will be singing in all weathers for another year. This musical version of the film, by Betty Comden & Adolph Green, is no master-work, but it does show how Steele can dance (superbly), sing (very well), &—as his own director—manipulate the show with ease through its amiable narrative of Hollywood at the birth of the talking film. Too pleasant, it is hinted; but what a relief that can be! Helpful per-

formances by Roy Castle & Sarah Payne. Palladium, Argyll St, W1 (437 7373, cc).

### Woza Albert!

"Woza" means "Rise up!" & the title of this play is a call, at the very end, to Albert Luthuli, the Zulu who won the Nobel Peace Prize. The fantastic occasion which, for all its unflinching good humour, will not please any advocate of apartheid in South Africa, derives from the Market Theatre in Johannesburg. The work of two extraordinary, protean actors, Percy Mtwa & Mbongeni Ngema, & their director, Barney Simon, is about the Second Coming of the Saviour, addressed as Morena, & his plight in modern South Africa. It is not altogether easy at first to extract this from the voluble & delighted histrionics of the two partners who, disposing of an astonishing number of parts between them, are expert mimes & can also provide an entire sound accompaniment to their narrative.

The Saviour is warmly greeted by authority, then arrested for terrorism & imprisoned. With the Angel Gabriel's aid he escapes. Presently a nuclear blast flattens Cape Town & Table Mountain. He rises on the third day; & the play ends with an invocation to heroes & heroines of the resistance who are named in the programme. Wisely there is no interval; these 80 minutes run without break in a strange & exceedingly moving experience. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

### Y

If one accepts this "musical spectacular" for what it is, an elaborate programme of topless cabaret-revue-cum-music-hall, the show could make an agreeable occasion for a cheerful adult party, the kind of outing where nobody need be too earnest. All concerned, including the waiters—who, besides serving a good preliminary meal, join in the noisy entertainment—approach the night in contagiously high spirits; Arturo Brachetti, at the centre, is the archetypal music-hall magician, suavely assured (&, at the end, floating in mid-air). Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

## FIRST NIGHTS

### Aug 2. A Patriot for Me

Ronald Eyre's elaborate Chichester production of John Osborne's play. Alan Bates plays an officer in the Austro-Hungarian army who is blackmailed into becoming a spy for the Russians. Haymarket, Haymarket, SW1 (930 9832, cc).

### Aug 3. The Sleeping Prince

Omar Sharif in the title role of Terence Rattigan's play (see intro). Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Oct 1.

### Aug 3. The Admirable Bashville

Shaw's play is the basis for this musical by Benny Green & Denis King (see intro). Open Air Theatre, Regent's Park, NW1 (486 2431, cc 930 9232). Until Aug 24.

### Aug 4. You Can't Take it With You

American comedy by Kaufmann & Hart about a family who remain cheerfully oblivious of the Depression. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Aug 8. Bad Language

New play by Dusty Hughes, with Prunella Gee. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

### Aug 8. London International Festival of Theatre (LIFT):

George Coates (United States), Bloomsbury Theatre, Aug 8-13.



**International Visual Theatre** (France), Lyric Studio, W6, Aug 8-13.

**Collettivo di Parma** (Italy), Riverside Studios, W6, Aug 8-21.

**Tabule Theatre Company** (Sierra Leone), Battersea Arts Centre, SW11, Aug 9-14.

**La Marmaille** (Canada), Battersea Arts Centre, Aug 9-14; Jacksons Lane Centre, N6, Aug 16, 17.

**Naya Theatre** (India), Lyric, W6, Aug 9-20.

**Cardiff Laboratory Theatre** (Wales), ICA, SW1, Aug 9-21.

**Sistren Theatre Collective** (Jamaica), Drill Hall, WC1, Aug 9-21.

**Natsu Nakajima** (Japan), Lyric Studio, Aug 15-20.

**Josef van den Berg** (Netherlands), Almeida, N1, Aug 16-21.

Full details from Festival office, Drill Hall, 15 Cheries St, WC1 (637 8270).

#### Aug 9. **The Comedy of Errors**

Shakespeare's comedy about two sets of twins who are constantly mistaken for one another (see intro). Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### Aug 10. **The Dillan**

Ron Hutchinson's play about the life of George Hewins (see intro). The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### Aug 11. **Great & Small**

New play, by Botha Strauss. With Glenda Jackson, Vaudeville, Strand, WC2 (836 9988, cc).

#### Aug 11. **Cowardice**

First play by Sean Mathias. With Ian McKellen, Janet Suzman & Nigel Davenport. Ambassadors, West St, WC2 (836 1171, cc).

#### Aug 15. **Arden of Faversham**

Jenny Agutter & Christopher Benjamin in Terry Hands's production from The Other Place. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Aug 16. **Macbeth**

Howard Davies's production, transferred from Stratford with Bob Peck & Sara Kestelman in the name parts. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## ALSO PLAYING

#### Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

#### As You Like It

Patrick Garland directs, with Patricia Hodge, Jonathon Morris, Peter Eyre & Ronnie Stevens. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 30.

#### As You Like It

We usually like it in Regent's Park. Here the Forest of Arden is recreated now by Richard Digby Day, with a superb Jacques by David William. Louise Jameson is a Rosalind in the very ecstasy of love; her Orlando is John Curry, the ice-skating champion, who can get along without skates. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 930 9232). Until Aug 25.

#### The Beggar's Opera

In a near-Dickensian set, & with a cast led by Paul Jones's MacHeath in full voice & a Clydeside accent, Gay's operetta gets the liveliest of recreations. Richard Eyre directs. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Blood Brothers

Willy Russell's glum narrative is tiresomely class-conscious, just redeemed by some atmospheric music & the singing of Barbara Dickson. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

#### Bugsy Malone

An unfortunate attempt at a stage version of the film of the same name. This anecdote of gang warfare in New York during 1929 is presented by



Raymond Burr & Linda Hayden: *Underground* (see Also Playing).

children between 10 & 16. Scott Sherrin, aged 10, does make an admirable impression as a dancer. Her Majesty's, Haymarket, SW1 (930 6606, cc).

#### The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

#### Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

#### Charley's Aunt

No one in recent years has poured the tea into the topper with more cheerful abandon than Griff Rhys Jones as Lord Fancourt Babberley in this immensely enjoyable revival of the Brandon Thomas farce. Aldwych, Aldwych, WC2 (836 6404, cc). Until Sept 24.

#### Children of a Lesser God

On Aug 22 Jean St Clair & Peter Caffrey take over from Elizabeth Quinn and Ron Aldridge in Mark Medoff's play about the hidden world of deafness. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### Cyrano de Bergerac

New translation of Rostand's classic, with Derek Jacobi in the title role. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Daisy Pulls It Off

Denise Deegan's pastiche of the Angela Brazil world of school is top-hole, & Alexandra Mathie the most delightful heroine that ever wore a gym-slip. Globe, Shaftesbury Ave, W1 (437 1592, cc).

#### Dead Ringer

A play about the temporary replacement, on the eve of an election, of a suddenly dead Prime Minister by an out-of-work actor, his unassailable double, needs all our powers of responsive belief. The dramatist can get us through the first half; not so after the interval. William Franklyn is, boldly, the leading man. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

#### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### The Fawn

Jacobean satirical comedy by John Marston, with Roger Gartland & Basil Henson. Cottesloe.

#### Fen

Joint Stock present a play by Caryl Churchill about the lives of women in the Fens. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until Aug 27.

#### Fiddler on the Roof

Topol returns in the musical about the family of a Russian-Jewish milkman who emigrate to America. Apollo Victoria, Wilton Rd, SW1 (834 6177, cc 834 0253).

#### Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, now with Paul Jones, Trevor Peacock, Imelda Staunton & Fiona Hendley. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Jukebox

Pop show of commercial music from the past three decades. Astoria, Charing Cross Rd, WC2 (437 6564, cc 930 9232).

#### Julius Caesar

Peter McEnery's quietly truthful Brutus stands out from a competent production by Ron Daniels. It could do without the employment of a television screen in the Senate House & Forum. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### Lear

Edward Bond's violent modernization of the Lear theme, with Bob Peck in the title role. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Little Lies

Joseph Caruso's comedy is based on Pinero's *The Magistrate*. With John Mills, Anthony Bate, Connie Booth & Paul Hardwick. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

#### Lorenzaccio

Michael Bogdanov's direction of de Musset's tragedy, in a version by John Fowles, offers an exciting panorama of 16th-century Florence under the Medicis. Such players as Greg Hicks, Michael Bryant, Clive Arrindell & Basil Henson are in key. Olivier. Until Aug 11.

#### A Map of the World

Though David Hare has some valuable things to say about the Third World & ideological argument, he spoils his play by its trickily complicated construction. Roshan Seth plays an Indian novelist. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night Aug 10; all seats £2 from 8.30am.

#### Marilyn!

The musical about Marilyn Monroe—observe the exclamation mark—in which Stephanie Lawrence proves to have all the attributes of a star. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

#### The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Mr Cinders

An endearing musical comedy, with a score largely by Vivian Ellis, returns—in the words of its best song—to spread a little happiness. Denis Lawson is, engagingly, a male Cinderella. Fortune, Russell St, WC2 (836 2238, cc).

#### Much Ado About Nothing

Derek Jacobi & Sinead Cusack are splendidly at ease as Benedick & Beatrice in the patrician comedy which retains its flavour in the Terry Hands production. Barbican.

#### My Fair Lady

New revival, with Francis Matthews as Professor Higgins. Ashcroft, Croydon, Surrey (688 9291, cc 681 0578). Until Aug 6.

#### A New Way to Pay Old Debts

Jacobean comedy by Philip Massinger about an arrogant knight (played by Emrys James) who swindles his nephew (Miles Anderson) out of an inheritance. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

#### No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 12 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head the cast in this vigorous version of the Gilbert-&-Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### The Real Thing

Hardly an expected Tom Stoppard comedy, but well acted by Felicity Kendal, Roger Rees & their colleagues. Strand, Aldwych, WC2 (836 2660, cc).

#### The Rivals

Peter Wood's fine revival has Geraldine McEwan as the best Malaprop I can remember, matched by Michael Hordern as Sir Anthony in a joyful appreciation of Sheridan's text. Olivier.

#### Run For Your Wife

Ray Cooney has written & directed the fastest-moving farce for years. Richard Briers manages to keep up with it in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Bernard Cribbins is his friend. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

#### Small Change

Though the narrative of life on the east side of Cardiff is not particularly stimulating in Peter Gill's play, there is an understanding performance by James Hazeldine. Cottesloe.

#### Song & Dance

Lulu, in song, & Graham Fletcher, in dance, lead in Andrew Lloyd Webber's "concert for the theatre". Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy. Panton St, SW1 (930 2578, cc). Until Sept 3.

#### Tartuffe

New production of Molière's comedy, with Antony Sher as Tartuffe. Other players include Nigel Hawthorne & Maureen Lipman. The Pit.

#### The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon.

#### Trafford Tanzi

Claire Luckham's presentation of a woman's life from babyhood in a sequence of all-in wrestling bouts can often be very funny, once you are accustomed to its relentless progress. With Toyah Willcox as Tanzi. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

#### The Trojan War Will Not Take Place

This, in Christopher Fry's grand translation and Harold Pinter's exact production, is the Giraudoux play in which Trojans & Greeks are powerless to stem the inescapable force of destiny. Stinging intelligent performances by Nicola Pagett, Barry Foster & Martin Jarvis. Lyttelton.

#### Twelfth Night

The second title, *What You Will*, is a perilous invitation to any director; but John Caird never pulls the bitter-sweet comedy out of shape, & among some thoroughly sure Shakespearean playing, I shall remember Emrys James's Malvolio. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Underground

Even if Michael Sloan's puzzle, set in a London underground train, is among the least persuasive thrillers for years, it is extremely well acted by a cast that includes Raymond Burr, Alfred Marks, Elspeth March & Marc Sinden. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844). Until Aug 13.

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.



CINEMA  
GEORGE PERRY

BRITISH ROCK STAR David Bowie plays the enigmatic, guilt-laden Celliers in Nagisa Oshima's *Merry Christmas Mr Lawrence* (reviewed below), and is making a strong bid to be regarded as a serious dramatic actor. The film is set in a Japanese prison camp in 1942, and Oshima has cast Bowie's Japanese counterpart, rock star Ryuichi Sakamoto, opposite him as the tormented camp commandant. It is his music that is heard on the film's sound-track. The sergeant also is a Japanese celebrity, better known in his country as the satirical comedian Beat Takeshi, and makes, with Sakamoto, an extraordinary screen debut in a dramatic role.

□ A windfall for the British Film Institute has been the donation of all Joseph Losey's production documents, designs, story boards and scripts from *The Boy with Green Hair* onwards. "It's the first time an active director has passed on such material," said Anthony Smith, the BFI's director, "and there was so much of it, it filled four taxis. We're very thrilled!"

□ The full-length (205 minutes) version of Michael Cimino's *Heaven's Gate* will now be seen in Britain at the National Film Theatre from August 13 to 16. After a very brief run in the West End in a 148-minute version the controversial work has hitherto been regarded by its production company as an embarrassing white elephant. Cimino himself will be giving a *Guardian* lecture on August 11 (see p 67).

□ As part of the BFI's 50th anniversary celebration a yearbook has been issued (free to members, £7.95 to others) which is an excellent compendium of information useful to everyone interested in film, and includes a full list of releases, cinemas, companies, legislation, awards, and even a list of film writers. Its editor is Mundy Ellis, who has given the work a lively, imaginative and readable look.



David Bowie in *Merry Christmas Mr Lawrence*: from August 25.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

**Another Time, Another Place** (15)

A young married woman (Phyllis Logan), living in a remote corner of Scotland during the Second World War, finds her life briefly elevated by the proximity of three Italian prisoners billeted in her bothy. She has an affair with one of them (Giovanni Mauriello) with unhappy results. Michael Radford's film, made in association with Channel 4, has magnificent scenic photography of the rain-swept corner of the British Isles seen in the film, & beautifully modulated performances. It is regrettably too long, & would have been improved by the omission of the musical sequences in which Italians serenade Scottish country folk with Neapolitan love songs. It is, however, an excellent first feature.

**Blue Thunder** (15)

John Badham, best known to date for *Saturday Night Fever*, is fast developing a line in apocalyptic thrillers in which people are terrorized by the technological nightmare. Roy Scheider is a decent enough Los Angeles cop who does his unarmed patrolling in a helicopter from which he can direct ground police in arresting the muggers & thieves working the city below. He is chosen to pilot a new machine the police have been asked to evaluate by the military. Nicknamed "Blue Thunder", it carries the most advanced surveillance equipment ever invented, which enables it to eavesdrop on conversations behind closed windows & to record thermographic pictures of what goes on inside buildings. Its onboard computer has access to data banks across America, & the helicopter carries enough weaponry to bring a city to a standstill.

Ostensibly it is being tested in preparation for the 1984 Olympics. But Scheider, a helicopter pilot in Vietnam, finds himself facing a mad colonel (Malcolm McDowell) whose plan goes far beyond the Olympic Games & betokens a fascist-military takeover. Scheider hijacks the deadly helicopter while his resourceful girlfriend (Candy Clark) endeavours to deliver a tape exposing the whole wicked scheme to a crusading TV reporter. It is technically brilliant & exciting stuff, but full of irritating dishonesties, such as the scrupulous Scheider contriving, for instance, to shoot a moving police car in half without injuring the officers—a neat trick, that. Opens Aug 25.

**Merry Christmas Mr Lawrence** (18)

Based on *The Seed & the Sower* by Laurens Van Der Post, Nagisa Oshima's film is a Japanese variation on the theme of *La Grande Illusion*, that in a prisoner-of-war camp both sides are caught. Tom Conti plays a British officer & former diplomat whose knowledge of the Japanese language & customs makes him a go-between, to the scorn of the prisoners' upright CO played by Jack Thompson, whose hatred of his captors brooks no fraternization. A strange, heroic, enigmatic prisoner arrives, played by David Bowie, whose persona is so powerful that it is an open challenge to the Japanese to crush it. His opponent is his Japanese counterpart, the young camp commandant (Ryuichi Sakamoto) who has been relegated to the job for his part in a pre-war insurrection. The Japanese are shown as adherents to an ancient code of honour that does not admit the concept of prisoners-of-war; but it is the last fling of Japanese medievalism, the head-on East-West clash, that led to the destruction of the old values & the nation's identity & paved the way towards the westernization of Japan.

Tom Conti enlarges his stature as the thoughtful Briton, who understands but does not sympathize with his captors.

David Bowie, while striking in appearance, is less successful, & his acting belongs to an entirely different order. A sequence where he inexplicably goes into a sustained mime is even acutely embarrassing. Jack Thompson, usually to be relied on for a sound performance, seems totally at sea as the British Jap-hating group captain. But Sakamoto & Beat Takeshi as his sergeant, are compelling. Opens Aug 25.

**Runners** (not yet certificated)

James Fox & Jane Asher play parents who meet through a self-help group after their respective children have inexplicably gone missing. Directed by Charles Sturridge, screenplay by Stephen Poliakoff. Opens Aug 4.

**WarGames** (PG)

A Seattle schoolboy who is a teenage computer buff accidentally finds the way into the top secret early warning system at NORAD, deep in the mountains of Colorado. Blithely, in order to impress a girl, he starts the countdown to a global thermo-nuclear war, believing that he is merely playing an advanced video game in his bedroom. Unfortunately, the computer he has

keyed into is the one used to test the defences, & the program he has chosen sends believable data of an impending Russian attack, causing the irrevocable arming of the warheads.

John Badham's film takes perhaps the most frightening scenario attempted by Hollywood, & while the imminent detonation of a nuclear weapon has been a recurring thriller theme from *Seven Days to Noon* in 1950 to *Octopussy* a few weeks ago, never has the end of the civilized world been so plausibly charted. The latter stages of Badham's film turn into a conventional race-against-time thriller, with John Wood as a retired computer wizard brought out to tame his own creation, & Dabney Coleman as the one NORAD computer expert prepared to listen to the boy, who is played confidently by Matthew Broderick. The story was, horrifyingly, inspired by a real incident in 1980 when a wayward computer put America on full nuclear alert for eight minutes. Mr Badham is rapidly turning into the new bogeyman of the cinema, determined to give us sleepless nights. Opens Aug 18.



Jane Asher & James Fox on *Runners*: from August 4.



## ALSO SHOWING

### L'Argent (PG)

Robert Bresson's new film, from a story by Tolstoy, shows no flagging of the gigantic moral force that permeates his work. It relates a horrific chain of consequences resulting from the passage of a forged bank note, culminating in the brutal murder of an entire family. A short film, at only 84 minutes, with not a frame to spare, it stars Christian Patey, Sylvie Van Den Elsen & Michel Briquet.

### Educating Rita (15)

Julie Walters adds to her stage triumph in Lewis Gilbert's successful film version of Willy Russell's play, as a hairdressing assistant who decides to pursue an Open University course. Michael Caine gives a good performance as the tutor who shapes her into an educated woman.

### L'Etoile du Nord (PG)

Pierre Granier-Deferre's film is based on a Simonon novel (*Le Locataire*), about a middle-aged Frenchman who commits murder & takes refuge in a boarding house. With Philippe Noiret & Simone Signoret.

### Flashdance (15)

Adrian Lyne's film has been a huge sleeper hit in the United States. Jennifer Beals plays, with considerable verve, a young female steelworker in Pittsburgh, who transforms herself at night into a dancer. Though a formula piece, it has a lively soundtrack of contemporary music & some stylish camerawork.

### Friends & Husbands (15)

New film by Margarethe von Trotta, with Hanna Schygulla & Angela Winkler as two women whose developing friendship puts a strain on their husbands.

### The Guns & the Fury (PG)

Tony Zarindast's film is set in Persia at the turn of the century as the British, Americans & Russians struggle to get the first oil drilling sites. With Peter Graves, Cameron Mitchell & Derren Nesbitt.

### Handgun (18)

Sadly, Tony Garnett's film trivializes the serious & tragic problems of rape & gun control in America. A young teacher (Karen Young) learns to be a crack shot in order to avenge herself on a lawyer who has forced her to bed.

### House of the Long Shadows (15)

A young writer (Desi Arnaz Jr) takes on a bet to turn out a novel inside 24 hours & is given the run of a spooky mansion, inhabited by the likes of John Carradine, Vincent Price, Peter Cushing & Christopher Lee. Gory deaths & twists in the plot abound in Pete Walker's pacey film.

### The Hunger (18)

Catherine Deneuve plays a humanoid alien being who has survived, eternally youthful, since 4000BC & currently lives in 20th-century America. Desperate to prolong the life of her aging English lover (David Bowie), she enlists the aid of Susan Sarandon as a doctor who specializes in rejuvenating techniques.

### The King of Comedy (PG)

The versatile Robert de Niro plays an aspirant chat-show comedian who kidnaps a television celebrity (Jerry Lewis) in an attempt to get his break & deliver a monologue before the viewing millions. Martin Scorsese's film is the best comment on the creation of a media ogre since Kazan's *A Face in the Crowd*.

### Monty Python's The Meaning of Life (18)

Something to offend everyone in a return to the sketch format conducting us briskly in a series of vignettes from birth to death. John Cleese in hilarious form as a public school master teaching the sex act, & a smarmy head waiter.

### Octopussy (PG)

Roger Moore has superb control of his material in this, his sixth Bond film; the stunts are as absurd as ever, & Maud Adams & Kristina Wayborn are the obligatory bedmates.

### One from the Heart (15)

Francis Coppola has invested a banal story about a young couple who split up and find new partners with a phantasmagoria of special effects. With its messily edited musical numbers & totally artificial atmosphere, it has the staying power of an average TV special.

### Passion (15)

Jean-Luc Godard's new film about film-making &

work, about music & painting, is not an easy one. Isabelle Huppert plays a worker rebelling against her boss (Michel Piccoli); Hanna Schygulla, as Piccoli's wife, keeps a hotel where a Polish film director (Jerzy Radziwilowicz), stays while engaged on a film.

### Pauline at the Beach (15)

The third in Eric Rohmer's *Plays & Proverbs* series is a well paced, self-contained, clearly structured work, & better than its predecessors. *The Aviator's Wife* & *A Good Marriage*. Arielle Dombasle plays a divorcee who takes a Normandy holiday with her 15-year-old cousin. There they meet an ex-lover, still trying hard, & a cynical, well travelled ethnologist. Soon the air is ripe with intrigue. The film is wordy, with each character expatiating at length on the futility of love, life & fidelity, but achieves a fascinating & logical symmetry.

### Personal Best (18)

Marcel Hemingway & athlete Patrice Donnelly play potential Olympic women's pentathlon competitors who become friends, lovers & rivals in the trials for the 1980 Olympics.

### The Ploughman's Lunch (15)

Richard Eyre, in his feature film debut, succeeds in getting accurate performances from his excellent cast. The story concerns a radio news editor (Jonathan Pryce) who falls for a girl (played by Charlie Dore), but finds he has been betrayed by his best friend (Tim Curry).

### Return of the Jedi (U)

The most spectacular & satisfying of the *Star Wars* saga so far, with all the old favourite characters in a simple fable of good triumphing over evil. A tremendous treat.

### Smash Palace (18)

New Zealand film, directed by Roger Donaldson, about a racing driver whose wife leaves him, taking their child with her.

### The Sting II (PG)

This sequel has little in common with the first film. The period is now 1940; Jackie Gleason & Mac Davies are an amiable pair of tricksters who are joined by Teri Garr to put it across an underworld racketeer (Oliver Reed).

### Superman III (PG)

Richard Lester has directed this latest in the adventures of our hero (played by Christopher Reeve), confronted again with a combination of human malice & modern technology.

### Tender Mercies (PG)

In Bruce Beresford's American debut Robert Duvall plays a faded country singing star, reduced to working as an odd-job man. His second wife helps him to resist the bottle as he attempts a musical comeback.

### That Championship Season (15)

A reunion between four old high school basketball players (Bruce Dern, Stacy Keach, Paul Sorvino & Martin Sheen) with their coach (Robert Mitchum). The first part of Jason Miller's film works well enough, but later it becomes very much a photographed play, as revelations & dramatic incidents pile up.

### Tootsie (PG)

In this very funny film, Dustin Hoffman plays an actor with a habit of talking himself out of parts. Dressed as a woman, he wins a role in a TV soap opera, becomes a star & is forced to maintain the subterfuge, with its ensuing complications.

### The Twelve Chairs (U)

Re-issue of a 1970 Mel Brooks comedy about a Russian bureaucrat in search of family treasure which is hidden in one of 12 dining chairs. With Ron Moody & Frank Langella.

### The Year of Living Dangerously (PG)

In Peter Weir's new work, Mel Gibson plays an Australian television journalist posted to Jakarta in 1965 where he embarks on an affair with a British Embassy girl (played by Sigourney Weaver). Though the atmosphere of Indonesia facing civil war works well enough, the story keeps switching its point of view, presenting an indigestible array of ambiguities.

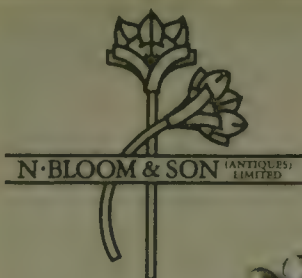
### Certificates

U = unrestrictd.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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## SPORT

### FRANK KEATING

SANDWICHED BETWEEN the England cricketers' third and fourth Test matches against the New Zealand tourists (Lord's, August 11-16, and Trent Bridge, August 25-29) is the start of the English soccer season which stretches through to May next year. This year's Charity Shield match on August 20 at Wembley is between two of the most celebrated club sides in the world—Liverpool, last season's runaway league champions, and the FA Cup holders, Manchester United. Liverpool will be led out for the first time by their new manager, Joe Fagan, a former player promoted—as is the custom at the club—from backroom boy on the retirement of Bob Paisley, the most successful league manager in history. It will be interesting to see how Fagan copes. Opposite Fagan will be a man who has long revelled in the centre of the stage, United's manager, Ron Atkinson. It is a crucial season for him, too. Behind the permanent tan, the glittering gold rings and the bonhomie lies the fact that Atkinson's team must, this year, bring home the bacon in a senior European competition. For a couple of years they have promised much. This time they will be expected to deliver. An irony of the new season is that the young Scottish prodigy, Charlie Nicholas, publicly snubbed both Liverpool and United, who were frantic for his signature, and elected instead to join Arsenal.

□ As was almost inevitable after the cult following last winter for C4's transmissions of US Pro Football, the real thing has been brought to town as an experiment. On August 6 Wembley sees the first of the traditional pre-season warm-up games between the St Louis Cardinals & the Minnesota Vikings. The reciprocation has been a long time coming—374 years to be exact, for it was in 1609 that the first recorded "football" match was logged on American soil by British settlers kicking an air-filled bladder about as they had done at home.

## HIGHLIGHTS

### AMERICAN FOOTBALL

Aug 6. Minnesota Vikings v St Louis Cardinals, Wembley Stadium, Middx.

### ATHLETICS

Aug 7-14. IAAF World Championships, Helsinki, Finland.

A brand-new event in the calendar—and one that promises to be just a condensed, mini-Olympics of the track alone, with none of the peripheral wrestlings & weight-liftings that make the Olympic Games such a marathon. The world's finest runners congregate here, & everyone has been asking all year, will Coe & Ovett meet again?

Aug 20-21. European Cup Bruno Zauli, Crystal Palace, SE19.

Aug 29. England v Scotland v Hungary v Norway, Crystal Palace.

### CRICKET

Cornhill Insurance test series, England v New Zealand: July 28-30, Aug 1, 2, Second test, Headingley; Aug 11-13, 15, 16, Third test, Lord's; Aug 25-29, Fourth test, Trent Bridge.

Last year England's young giant, Ian Botham, was challenged mightily as the world's leading all-rounder by both the Indian, Kapil Dev, & Imran Khan, of Pakistan. This month will see how he copes with a new rival, the outstanding New Zealander, Richard Hadlee, who is certainly capable on his day of matching the talents of the prodigious Somerset player, both in aggressive opening bowling & fierce batsmanship that can lay waste any attack. Their "game-within-a-game" will provide a fascinating background to the Test series.

(SC) = Schweppes Championship, (JP) = John Player League.

Lord's: Middx v Somerset (SC), Aug 20, 22, 23; v Somerset (JP), Aug 21; v Surrey (SC), Aug 24-26.

The Oval: Surrey v Warwick (SC), Aug 6, 8, 9; v Warwick (JP), Aug 7; v Essex (SC), Aug 27, 29, 30; v Essex (JP), Aug 28; v Sussex (SC), Aug 31, Sept 1, 2.

### EQUESTRIANISM

Aug 13, 14. Midland Bank Horse Trials Championships, Locko Park, nr Spondon, Derbys.

Aug 26-29. Hambro Life Jumping Derby, Hickstead, nr Haywards Heath, E Sussex.

Aug 27-29. GLC Horse Show, Clapham Common, SW4.

### FOOTBALL

Aug 20. FA Charity Shield, Wembley Stadium.

Aug 27. Start of Football League season.

### GOLF

Aug 3-5. Seniors' Amateur Open Championship.



American football: August 6.

Walton Heath GC, Reigate, Surrey.

Aug 18-21. Benson & Hedges International Open, Fulford GC, York.

Aug 24-27. British Ladies' Open Amateur Stroke Play Championship, Moortown GC, Leeds, W Yorks.

### HORSE RACING

Aug 13. Geoffrey Freer Stakes, Newbury.

Aug 16. Benson & Hedges Gold Cup, York.

Aug 17. Tote Ebor Handicap, York.

Aug 18. William Hill Sprint Championship, York.

Aug 27. Waterford Crystal Mile, Goodwood.

### SAILING

July 25-Aug 13. Champagne Mumm Admiral's Cup series, Cowes, Isle of Wight.

July 30-Aug 7. Cowes Week, Cowes.

Aug 6. Fastnet Race starts, Cowes; ends approx

Aug 9, Plymouth, Devon.

Aug 22-31. Cutty Sark Tall Ships' Race, Weymouth, Dorset to St Malo, France.

### SWIMMING

Aug 8-13. Esso National Age Group Competitions, Blackpool, Lancs.

Aug 13. National Highboard Championships, Crystal Palace.

Aug 20-27. European Championships, Rome, Italy.

Aug 27, 28. England v Italy, Leeds, W Yorks.

### WATER SKIING

Aug 6, 7. European Championships, Thorpe Park; nr Chertsey, Surrey.

## TELEVISION

### JOHN HOWKINS

A HUNDRED YEARS ago this month, after a few false starts, the volcanic island of Krakatoa between Sumatra and Java exploded with tremendous force. The noise could be heard 2,200 miles away in Australia and several cubic miles of ash and rock were lifted into the sky and strewn over the surrounding sea. The tidal waves, more than 100 feet high, killed 35,000 people. Anglia's *Krakatoa: The Day that Shook the World* (August 19) tells the story of the world's biggest bang, and Dieter Plage's camera work shows how man and nature have reclaimed the neighbouring islands, one of which is now a nature reserve. A week later, an exhibition about the volcano and its violent eruption opens at the Natural History Museum (see p69).

□ Jancis Robinson of *The Sunday Times* will be introducing her *Wine Programme* (August 2 on Channel 4) which, she says, is for people who like wine but cannot be bothered to read books about it. The series is practical and down-to-earth. There are, she promises, no shots of her swigging Mouton Rothschild with the Baron; but sensibly she has devoted a whole 30-minute episode to champagne and sparkling wines. The first programme is a kind of "visual primer", explaining how wine is made and why it varies so much.

## THE MONTH IN VIEW

Aug 2. *The Wine Programme* (C4)

(See intro.)

Aug 3. *Gunfight at the Joe K. Corral* (BBC1)

A lighthearted play about the crazy world of Country & Western music. Joe (Mark Eden) makes clothes for the stars, & finds himself getting more deeply involved than he intended.

Aug 3. *A Midsummer Night's Dream* (C4)

The first TV showing of the 1981 Glyndebourne production of the opera by Benjamin Britten, produced by Peter Hall. It is a delightful piece & one of Britten's most melodious works.

Aug 5. *The Renaissance in Flower* (C4)

This week C4's history of gardens, *In Search of Paradise*, explores the 17th-century gardens of Heidelberg castle, Hellbrunn castle near Salzburg & most splendid of all, Château de Villandry on the Loire. Michael Hordern presents.

Aug 7. *Sale of the Century* (ITV)

Nicholas Parsons returns with a new series.

Aug 7. *Dear Box Number* (ITV)

Betty (Julia McKenzie) & Walter (Bernard Hepton) meet through a lonely hearts column. At first all is well; then Betty gets impatient & takes drastic action to get her man.

Aug 7. *Grey Granite* (BBC2)

Followers of the much-liked adaptations of Lewis Grassie Gibbon's *Sunset Song* & *Cloud Howe* will welcome this final series in the trilogy set in the 1920s & 30s. The heroine Chris (Vivien Heilbron) is living alone again & decides to open a boarding house. Other episodes are on July 31 & Aug 14.

Aug 8. *Are We Being Served?* (BBC1)

I suppose the similar title to the BBC sitcom about a department store is meant to be funny; but manages only to be confusing. This is a new three-part series about jobless people: Tyneside shipbuilders, small businesses & a community project. It is a lifetime away from the cosy world of department-store shopping.

Aug 8-14. *The World Athletics Championships* (BBC1 & BBC2)

The biggest sporting event of the year, with about 130 countries taking part—many more than in the Olympics. Held in Helsinki, it receives the accolade of a week's blanket coverage on both BBC channels.

Aug 10. *A Ring of Keys* (BBC1)

Frank Ash's new play has a 19-year-old boy escaping from his oppressive mother to go youth-hostelling in Scotland. He is not a misfit—just shy, introverted & unable to cope with Mum. In Glencoe he finds friends.

Aug 10. *Daphnis & Chloë* (C4)

An updated version of Ravel's love story. The nymphs & shepherds have become disco dancers, & the gods arrive on roller skates. Choreographed by Graeme Murphy & performed by the Sydney Dance Company.

Aug 11. *European Connexions: France* (ITV)

Britain has been a member of the EEC for 11 years; this new series looks at some of the people who have decided to leave England & live in France.

Aug 11. *Comic Roots* (BBC1)

This second series on comedians' childhoods starts with Michael Palin whose father, I am delighted to hear, was the manager of a lavatory-paper factory. Will Kenneth Williams, Alexi Sayle & Billy Dainty reveal equally singular origins?

Aug 14. *The Balance of Nature* (ITV)

A modern fable about the foolishness of trying to change other people. Spencer (Philip Bretherton) loves his Cockney girlfriend but cannot resist trying to improve her manners.

Aug 16. *The Bronx* (ITV)

A documentary from Central TV on the New York borough that few visitors ever see. I am told that the film shows the seedy side, warts & all.

Aug 17. *Eubie Blake* (C4)

A tribute to the legendary American jazz musician who died earlier this year, aged 100.

Aug 17. *Bazaar & Rummage* (BBC1)

A television version of the play by Sue Townsend, author of *The Secret Diary of Adrian Mole, Aged 13½*. This time the target of her wit is a group of agoraphobic women who try to lend a hand at a jumble sale. The hapless helpers include Jacqueline Tong, Brigit Forsyth & Gaye Brown.

Aug 19. *Krakatoa: The Day that Shook the World* (ITV)

See intro.

Aug 21. *The Bank Manager's Wife* (ITV)

When the bank manager retires, pity the wife! Certainly with this couple (Richard Pearson, Avril Elgar) it is the wife who suffers the worse crisis, & seeks solace in exotic cacti, with some surprising results.

Aug 22. *Poverty in Britain* (ITV)

Four-part series investigating the many people in Britain who remain poor, or who become poor & cannot afford shelter & food. The statistics are awful: seven million people cannot afford a warm coat; more than seven million people go hungry.

Aug 23. *I'm Gaynor, I'm Me* (ITV)

When Gaynor was a young girl she fell into a fire & scarred her face, dreadfully. Now, aged 31, she talks about how her facial scars get in the way of her attempts to live a normal life. When strangers see her face they reject her whole person.

Aug 24. *Man & Superman* (C4)

A TV version of Peter O'Toole's rumbustious performance at the Haymarket Theatre, London. His willing accomplices include Lisa Harrow, James Grout, Robert Beatty & Joyce Carey.

Aug 26. *Floating Off* (BBC1)

The title of this play by Stephen Davis neatly combines its twin themes of financial dealings & maritime movements. The object of both is a seaside leisure centre that is up for sale.

Aug 31. *Romeo & Juliet* (C4)

A modern Brazilian version of Shakespeare's story produced by TV Globo who are now well known for their successful *Malu Mulher* series. It is occasionally gimmicky, but the Brazilians lend the story their own brand of passion & double-dealing.



# CLASSICAL MUSIC

## MARGARET DAVIES

STARTING ON August 14 with Janáček's rarely performed opera *Osud* (Fate) Simon Rattle takes charge for the third and last time of South Bank Summer Music in which two composers, Janáček and Sibelius, play a prominent part. Thomas Allen will sing excerpts from *The Cunning Little Vixen*, Philip Langridge and Linda Hirst will perform *The Diary of One Who Disappeared*, and there will be readings from Janáček's letters and diaries. The City of Birmingham Symphony Orchestra under Rattle, who is their principal conductor, will play the complete cycle of Sibelius's seven symphonies and the Violin Concerto with Ida Haendel as soloist. The works are spread over three concerts, each to be preceded by an introductory talk by Robert Simpson. During the second week the Song-makers' Almanac will give a nightly recital of songs on the theme of "War and Peace", representing the music of Britain, America, France, Germany, Spain and Russia. The first performance of Oliver Knussen's *Märchen* will be given by Yo Yo Ma and the London Sinfonietta.

□ A full month of Promenade Concerts at the Albert Hall includes a semi-staged performance of Rameau's *Hippolyte et Aricie* (August 6); Rossini's *La Cenerentola* performed by Glyndebourne (August 11); Janet Baker and Hermann Winkler singing Mahler's *Das Lied von der Erde* (August 13); a programme in commemoration of Sir William Walton who died in March this year (August 16); the visit of the Polish Chamber Orchestra (August 26); and first performances of Elliott Carter's Triple Duo (August 7), Maxwell Davies's Sinfonia Concertante (August 12), David Lumsdaine's *Hagoromo* (August 18) and Robert Saxton's *Ring of Eternity* (August 24).

## CONCERT AND RECITAL GUIDE



Alfred Brendel: plays at the Festival Hall on August 27 and the Albert Hall on August 29.

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

### ALBERT HALL

Kensington Gore, SW7 (589 8212).

#### 89th Season of Henry Wood Promenade Concerts

(all at the Albert Hall unless otherwise stated):

Aug 1, 7.30pm. **Philharmonia Orchestra**, conductor Rattle; Colin Carr, cello. Janáček, *Prelude*, *From the House of the Dead*; Britten, *Cello Symphony*; Rachmaninov, *Symphony No 2*.  
Aug 2, 7.30pm. **BBC Symphony Orchestra**, conductor Herbig; Simon Preston, organ. Mozart, *Fantasia in F minor K608*; Reubke, *Sonata on Psalm 94*; Beethoven, *Symphony No 3 (Eroica)*.  
Aug 3, 7.30pm. **Scottish Chamber Orchestra**, conductor Kuhn; Mitsuko Uchida, piano. Haydn, *Symphony No 101 (The Clock)*; Mozart, *Piano Concerto No 20*; Bartók, *Rumanian Dances*; Schubert, *Symphony No 4*.  
Aug 4, 7.30pm. **BBC Welsh Symphony Orchestra**, conductor Thomson; Manoug Parikian, violin. Grieg, *Peer Gynt Suite No 1*; Bax, *Violin Concerto*; Sallinen, *Shadows*; *Prelude for orchestra*;

Sibelius, *Symphony No 5*.

Aug 5, 7.30pm. **BBC Symphony Orchestra**, conductor D. R. Davies; Isobel Buchanan, soprano; Ralph Holmes, violin. Schubert, *Symphony No 8 (Unfinished)*; Henze, *Arioso*; Stravinsky, *The Rite of Spring*.

Aug 6, 7pm. **English Baroque Soloists, Monteverdi Choir**, conductor Gardiner; Jennifer Smith, Rachel Yakar, sopranos; John Aler, Jean-Claude Oriac, tenors; Jules Bastin, bass. Rameau, *Hippolyte et Aricie* (semi-staged).

Aug 7, 7.30pm. **Fires of London**, conductors Maxwell Davies, Carewe; Mary Thomas, soprano. Grange, *Cimmerian Nocturne*; Maxwell Davies, *Revelation & Fall*; Carter, *Triple Duo*; Wilson/Maxwell Davies, *Concert Suite from The Boy Friend*. (Pre-Prom talk by Stephen Pruslin. 6.15pm, Victoria Room, Albert Hall.)

Aug 8, 7.30pm. **BBC Symphony Orchestra**, conductor Inbal; Oleg Kagan, violin. Haydn, *Symphony No 7 (Le Midi)*; Tchaikovsky, *Violin Concerto*; Dvořák, *Symphony No 5*.

Aug 9, 7.30pm. **London Sinfonietta, BBC Singers**, conductor Howarth; Felicity Palmer, soprano; Malcolm King, bass. Bartók, *Music for strings*,

percussion & celesta; Ligeti, *Clocks & Clouds*; Shostakovich, *Symphony No 14*.

Aug 10, 7.30pm. **BBC Symphony Orchestra**, conductor Leitner; Eugene Sarbu, violin. Mozart, *Symphony No 36 (Linz)*, *Violin Concerto No 3*; Brahms, *Variations on the St Anthony Chorale*; J. Strauss II, *Overture 'The Gypsy Baron'*, *Intermezzo from 1,001 Nights*, *Emperor Waltz*.

Aug 11, 7pm. **Glyndebourne Festival Opera, London Philharmonic Orchestra, Glyndebourne Chorus**, conductor Renzetti; Marta Taddei, soprano; Kathleen Kuhlmann, Laura Zannini, mezzo-sopranos; Laurence Dale, tenor; Alberto Rinaldi, baritone; Claudio Desderi, Roderick Kennedy, bass-baritones. Rossini, *La Cenerentola*.

Aug 12, 7.30pm. **Academy of St-Martin-in-the-Fields**, conductor Marriner; Anthony Rolfe Johnson, tenor; Mozart, *Symphony No 31 (Paris)*; Britten, *Les illuminations*; Maxwell Davies, *Sinfonia Concertante*; Mendelssohn, *Symphony No 4 (Italian)*. (Pre-Prom talk by Peter Maxwell Davies. 6.15pm, Victoria Room.)

Aug 13, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Janet Baker, mezzo-soprano; Hermann Winkler, tenor. Schubert, *Symphony No 5*; Mahler, *Das Lied von der Erde*.

Aug 14, 7.30pm. **Taverner Players & Choir**, conductor Parrott; Nigel Rogers, Evangelist; Ulrik Cold, Christus; Emma Kirkby, soprano; Margaret Cable, contralto; Neil Jenkins, tenor; David Thomas, bass. Bach, *St John Passion*.

Aug 15, 7.30pm. **European Community Youth Orchestra**, conductor Abbado; Natalia Gutman, cello. Wagner, *A Faust Overture*; Schumann, *Cello Concerto*; Webern, *Six Pieces for orchestra Op 6*; Strauss, *Tod und Verklärung*.

Aug 16, 7.30pm. **BBC Symphony Orchestra & Singers**, conductors Poole, Pritchard; Iona Brown, violin. Walton, *Where does the uttered music go?*, *Crown Imperial*, *The Death of Falstaff*, *Violin Concerto*; Elgar, *Symphony No 1*.

Aug 17, 7.30pm. **City of London Sinfonia**, conductor Hickox; Antony Pay, clarinet. Britten, *Sinfonietta*; Mozart, *Clarinet Concerto K622*; Matthews, *Night Music*; Beethoven, *Symphony No 1*. (Pre-Prom talk by Colin Matthews. 6.15pm, Victoria Room.)

Aug 18, 7.30pm. **BBC Symphony Orchestra**, conductor Howarth; Iona Brown, violin. Holst, *Hammersmith*; Vaughan Williams, *The Lark Ascending*, *Symphony No 4*; Lumsdaine, *Hagoromo*. (Pre-Prom talk by David Lumsdaine. 6.15pm, Victoria Room.)

Aug 19, 7.30pm. **National Youth Orchestra of Great Britain**, conductor Groves; Wanda Wilkomirska, violin. Strauss, *Festliches Praeludium*; Szymanowski, *Violin Concerto No 2*; Elgar, *Symphony No 2*.

Aug 20, 7.30pm. **BBC Concert Orchestra**, conductor Litton; Steven de Groote, piano. Bernstein, *Overture Candide*; Copland, *Quiet City*, *Billy the Kid*; Gershwin, *Piano Concerto in F*, *An American in Paris*.

Aug 22, 7pm. **London Philharmonic Orchestra**, conductor Tennstedt. Mahler, *Symphony No 6*.  
Aug 22, 9.45pm. **BBC Singers**, conductor Poole. Swayne, *Cry*, for 28 solo voices.

Aug 23, 7.30pm. **BBC Symphony Orchestra**, conductor Wand. Mozart, *Serenade No 9 (Post-horn)*; Brahms, *Symphony No 1*.

Aug 24, 7pm. **Northern Sinfonia of England**, conductors Fischer, Knussen; Imogen Cooper, piano. Stravinsky, *Dumbarton Oaks*; Mozart, *Piano Concerto No 19*; Saxton, *The Ring of Eternity*; Beethoven, *Symphony No 2*. (Pre-Prom talk by Robert Saxton. 5.45pm, Victoria Room.)

Aug 25, 7.30pm. **BBC Symphony Orchestra**, conductor Elder; Pinchas Zukerman, violin. Beethoven, *Overture Leonora No 2*, *Violin Concerto*; Tippett, *Symphony No 2*.

Aug 26, 7.30pm. **Polish Chamber Orchestra**, conductor Maksymiuk; William Bennett, flute. Handel, *Concerto grosso Op 6 Nos 2 & 11*; Bach, *Brandenburg Concertos Nos 3 & 4*, *Suite No 2*.

Aug 27, 7.30pm. **Royal Philharmonic Orchestra**, conductor N. Del Mar; Claudio Arrau, piano. Mozart, *Symphony No 41 (Jupiter)*; Strauss, *Burleske in D minor*; Weber, *Konzertstück in F minor*; Hindemith, *Symphonic metamorphosis of themes by Carl Maria von Weber*.

Aug 29, 7pm. **Royal Philharmonic Orchestra**, conductor Groves; Alfred Brendel, piano. Haydn,



Iona Brown: Prom appearance on August 18.

*Symphony No 82 (The Bear)*; Beethoven, *Piano Concerto No 4*; Sibelius, *Symphony No 4*.

Aug 29, 9.30pm. **Julian Bream Consort**; Robert Tear, tenor. Byrd, *Morley*, *Dowland*, *Rossiter & others*, songs & musical reflections from the English Renaissance. St Luke's Church, Chelsea, Sydney St, SW3.

Aug 30, 7.30pm. **BBC Symphony Orchestra**, conductors Lutoslawski, Hickox; Roman Jablonski, cello; Shura Cherkassky, piano. Lutoslawski, *Livre pour orchestre*, *Cello Concerto*; Chopin, *Piano Concerto No 2*; Stravinsky, *The Firebird*. (Pre-Prom talk by Witold Lutoslawski. 6.15pm, Victoria Room.)

Aug 31, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Yo Yo Ma, cello. Beethoven, *Overture Coriolan*; Dvořák, *Cello Concerto*; Prokofiev, *Symphony No 5*.

### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Aug 3, 7.30pm. **Royal Philharmonic Orchestra**, conductor de Almeida; Sequeira Costa, piano; Angel Romero, guitar. Chabrier, *España*; Massenet, *Ballet suite Le Cid*; Rodrigo, *Concierto de Aranjuez*; Ravel, *Boléro*.

Aug 13, 8pm. **Royal Philharmonic Orchestra**, conductor Hickox; Howard Shelley, piano. Rossini, *Overture William Tell*; Rachmaninov, *Piano Concerto No 2*; Tchaikovsky, *Overture Romeo & Juliet*; Ravel, *Boléro*.

Aug 14, 7.30pm. **London Concert Orchestra Band of the Grenadier Guards**, conductor Dods; Frank Wibaut, piano. Tchaikovsky, *Marche Slave*, *Suites Swan Lake & The Nutcracker*, *Piano Concerto No 1*, *Overture 1812* with effects.

Aug 18, 19, 3pm. **City of London Sinfonia**, conductor Hickox; John Alley, Ian Watson, pianos; Richard Stilgoe, narrator. Prokofiev, *Peter & the Wolf*; Ridout, *The Animals Noah Forgot*; Saint-Saëns, *Carnival of the Animals*.

Aug 18, 8pm. **City of London Sinfonia**, conductor Hickox; Simon Standage, Malcolm Layfield, violins. Bach, *Brandenburg Concerto No 3*, *Concerto in D minor for two violins & orchestra*; Mozart, *Eine kleine Nachtmusik*; Vivaldi, *The Four Seasons*.

Aug 19, 8pm. **Royal Philharmonic Orchestra**, conductor Shaw; Paul Coker, piano. Mendelssohn, *Overture The Hebrides*; Handel, *Music for the Royal Fireworks*; Grieg, *Piano Concerto*; Dvořák, *Symphony No 9 (From the New World)*.

### CRYSTAL PALACE CONCERT BOWL

Crystal Palace Park, SE19. Box office GLC Department for Recreation & the Arts, County Hall, SE1 (633 1707).

Aug 7, 8pm. **Philharmonia Orchestra**, conductors Wright, Panufnik. Panufnik, *A Procession for Peace*; Brahms, *St Anthony Variations*; Martinů, *Memorial to Lidice*; Copland, *Fanfare for the Common Man*; Elgar, *Enigma Variations*.

Aug 14, 8pm. **Royal Philharmonic Orchestra**, conductors Howarth, Mayer. Berlioz, *Overture Beatrice & Benedict*; Borodin, *Symphony No 2*; Mayer, Shivanataraj (Shiva the King of Dance); Tchaikovsky, *Overture 1812* with effects.



## CLASSICAL MUSIC CONTINUED

### KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office, GLC Department for Recreation & the Arts, County Hall, SE1 (633 1707).

Aug 6, 8pm. **Philharmonia Orchestra**, conductor Groves. Beethoven, Overture Leonora No 3; Schubert, Symphony No 8 (Unfinished); Wagner, Ring excerpts, overture Tannhäuser.

### SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

July 26-31, Aug 1-6, 7.45pm; July 30, Aug 6, 3pm. **HMS Pinafore**, full production by Wilfred Judd, director Goulding; with Patrick Cargill, Ann James, Lynn Barber, Graeme Matheson-Bruce, Alan Rice. EH.

Aug 9, 12.13, 8.15pm. **Friday Night is Music Night**.

Aug 9, **BBC Concert Orchestra**, Charles Young Chorale, conductor Lockhart; Meryl Drower, Niall Murray, soloists; Brooks Aehron, piano;

Aug 12, **BBC Concert Orchestra**, Charles Young Singers, conductor Alwyn; Laureen Livingstone, Niall Murray, soloists; Gordon Langford, piano;

Aug 13, **BBC Concert Orchestra**, John McCarthy Singers, conductor Black; Michele Summers, Lorna Dallas, Niall Murray, soloists. EH.

Aug 11, 7.30pm. **BBC Concert Orchestra**, conductor Lawrence; Gavin McNaughton, bassoon. Berkeley, Overture for Light Orchestra; Prokofiev, Symphony No 1 (Classical); Weber, Bassoon Concerto; Beethoven, Overture Leonora No 3, Symphony No 8. EH.

Aug 14, 7.45pm. **London Sinfonietta & Chorus**, conductor Rattle; Eilene Hannan, soprano; Felicity Palmer, mezzo-soprano; Dennis Bailey, Philip Langridge, tenors; Michael Rippon, bass. Janáček, Osud (in Czech). EH.

Aug 15, 7.45pm. **Andras Schiff**, piano. Bach, Goldberg Variations. EH.

Aug 16, 7.45pm. **Sheila Armstrong**, soprano; Felicity Palmer, mezzo-soprano; Martyn Hill, tenor; Richard Jackson, baritone; Christopher van Kampen, Jennifer Ward Clarke, cellos; Sebastian Bell, flute; Antony Pay, clarinet; Philip Eastop, horn; Tamas Vasary, Peter Frankl, pianos. Bartók, Contrasts; Ravel, Chansons Madécasses; Schumann, Romanze; Brahms, Liebesliederwalzer. EH.

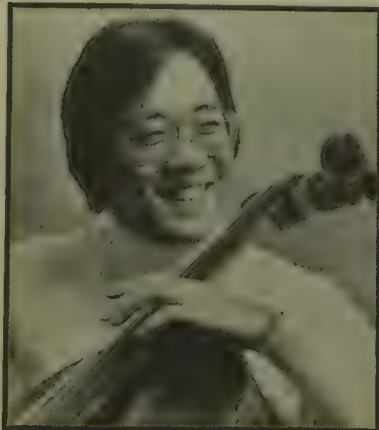
Aug 17, 7.45pm. **Amadeus Quartet**. Haydn, Quartet in G Op 77 No 1; Beethoven, Quartet in F minor (Serioso); Brahms, Quartet in A minor Op 51. EH.

Aug 18, 7.30pm. **City of Birmingham Symphony Orchestra**, conductor Rattle; Jessye Norman, soprano; Sibelius, Symphonies Nos 1 & 4; Strauss, songs; Ravel, Shéhérazade. FH. (Talk on Sibelius's Symphonies 1 & 4 by Robert Simpson. 6pm, RFH Waterloo Room. 50p.)

Aug 19, 7.45pm. **The Sixteen**, Capricorn, director Christophers; Margaret Phillips, organ; Yo-Yo Ma, cello. Bach, Komm Jesu Komm, Der Geist hilft; Cello Suite No 3; Durufle, Requiem. EH.

Aug 20, 7.45pm. **London Sinfonietta**, conductor Rattle; Emanuel Ax, piano; Young Uck Kim, violin; Yo-Yo Ma, cello; Thomas Allen, baritone; Strauss, Metamorphosen; Beethoven, Triple Concerto; Janáček, excerpts from The Cunning Little Vixen. EH.

Aug 21, 3pm. **Young Uck Kim**, violin; Yo-Yo Ma.



Yo-Yo Ma: South Bank, August 19 to 25.



Oliver Knussen: first performance of his Märchen, August 23 at the Elizabeth Hall.

cello; Emanuel Ax, piano; Nobuko Imai, viola. Schubert, Piano Trio in E flat D929; Brahms, Piano Quartet in G minor Op 25. EH.

Aug 21, 7pm. **City of Birmingham Symphony Orchestra**, conductor Rattle; Ida Haendel, violin. Sibelius, Symphonies Nos 2 & 3, Violin Concerto. FH. (Talk on Sibelius's Symphonies 2 & 3 by Robert Simpson. 5.30pm, RFH Waterloo Room. 50p.)

Aug 22, 6pm. **Songmakers' Almanac**; Patricia Rozario, soprano; Richard Jackson, baritone; Graham Johnson, piano. Schubert, Loewe, Wolf, Mahler, Eisler, songs. PR.

Aug 22, 7.45pm. **Medici Quartet**; speakers include Barbara Leigh-Hunt. Intimate Voices: Janáček, String Quartet No 2 & other music, readings from letters & diaries. EH.

Aug 23, 6pm. **Songmakers' Almanac**; Jill Gomez, soprano; Martyn Hill, tenor; Graham Johnson, piano. Poulenc, Tel jour tel nuit; Debussy, Hahn, Ravel, Lorca, songs. PR.

Aug 23, 7.45pm. **London Sinfonietta**, conductor Rattle; Yo-Yo Ma, cello; Emanuel Ax, piano; Young Uck Kim, violin. Knussen, Märchen for cello & orchestra; Mozart, Piano Concerto in G K453; Berg, Violin Concerto; Ravel, Mother Goose. EH.

Aug 24, 6pm. **Songmakers' Almanac**; Caroline Friend, Miriam Bowen, sopranos; Anthony Rolfe Johnson, tenor; Stephen Roberts, baritone; Graham Johnson, piano. Rorem, War Scenes; Foster, Mussorgsky, Shostakovich, songs; Songs from the Civil War Songbook. PR.

Aug 24, 7.45pm. **Tamas Vasary**, piano; Philip Langridge, tenor; Linda Hirst, mezzo-soprano; **London Sinfonietta Voices**. Brahms, Variations on a Theme by Schumann Op 9, Variations & Fugue on a Theme by Handel Op 24; Janáček, Diary of One Who Disappeared. EH.

Aug 25, 6pm. **Songmakers' Almanac**; Anthony Rolfe Johnson, Philip Langridge, tenors; Graham Johnson, piano. Britten, Who are these Children?; Haydn, Butterworth, Bush, songs. PR.

Aug 25, 7.45pm. **Young Uck Kim**, Christopher Warren-Green, violins; Nobuko Imai, Csaba Erdelyi, violas; Yo-Yo Ma, Christopher van Kampen, cellos. Schönberg, Verklärte Nacht; Brahms, String Sextet in G Op 36. EH.

Aug 26, 6pm. **Songmakers' Almanac**; Caroline Friend, Miriam Bowen, sopranos; Linda Hirst, Patricia Taylor, mezzo-sopranos; Philip Langridge, tenor; Graham Johnson, piano. Coward, Second World War songs; Holloway, Women in War; First World War songs from American vaudeville, English music-hall & German cabaret. EH.

Aug 27, 7.30pm. **London Sinfonietta**, conductor Rattle; Alfred Brendel, piano. Haydn, Symphony No 67; Mozart, Piano Concerto K595; Brahms, Piano Quartets in G minor. FH.

Aug 28, 3pm. **Philip Jones Brass Ensemble**. Praetorius, Terpsichorean Suite for brass; Patterson, Deception Pass; Handel, Concerto for brass; Saint-Saëns, Carnival of the Animals. EH.

Aug 28, 7pm. **City of Birmingham Symphony Orchestra**, conductor Rattle. Sibelius, Symphonies Nos 5-7. FH. (Preceded by a talk on Sibelius's Symphonies Nos 5-7 by Robert Simpson. 5.30pm, RFH Waterloo Room. 50p.)

## POPULAR MUSIC DEREK JEWELL

During the summer holidays there are few big-name tours around—but London and places near it still have their share of what is available. The brightest idea, with a vast number of promoters involved, is certainly The Concert at Blenheim Palace which **Barry Manilow** will give on August 27. You can roam the grounds, picnic and be entertained from 2pm, and Manilow starts warbling at 8.30pm. The bubble-headed American singer was rapturously received when last here but sounded to me desperately in need of some new songs.

Among the clubs and jazz-rooms of London Ronnie Scott's (439 0747) takes pride of place by presenting the great **Gil Evans** and his orchestra for a fortnight (August 8-20). Ever since his days of orchestrating albums for Miles Davis ("Miles Ahead", "Sketches of Spain", etc), Evans has been an original, but always producing approachable as well as exciting music.

Some old friends are back at The Canteen, Covent Garden (405 6598), including the splendid British organist, **Alan Haven** (August 2, 3) and lyricist-performer **Fran Landesman** (August 4). There's a girl-singer-trio (**Carol Grimes**, **Jan Ponsford** and **Diana Birch**) from August 8 to 13, and a week of big-band sound later in the month (August 21-26).

Pizza on the Park (235 5550) is devoting three weeks (August 1-19) and maybe more to a name little known in Britain but well known to the *cognoscenti* of New York. **Steve Ross** is that peculiarly American animal, the sophisticated, supper-room, songs-at-the-piano man. He has long been resident pianist at the Algonquin Hotel (where book publishers love to stay and where *The New Yorker* magazine "Round Table" writers used to meet) and has come to rival New York's supper-room king, Bobby Short. It should be interesting, though I think London has someone better than both in the Dorchester Bar singer and pianist, **Michael Mackenzie**, who is there every night except Sunday.

Among the best recent chart successes is

the double album by the strange, yet fascinating, rock band **Japan**. In the past three years the band (at first reviled because of their use of heavy make-up) has produced perhaps the most original work in rock, well represented on the album ("Oil On Canvas", Virgin Records) and with an especially good track in "Ghosts". Now the band has broken up, and its lead singer and composer, **David Sylvian**, is going solo—with a bang!

David Bowie's new movie, *Merry Christmas Mr Lawrence*, co-starring Tom Conti, is out at the end of the month, and it is Sylvian, not Bowie, who sings the theme song. Sylvian also wrote the lyrics, and the music is by Ruichi Sakamoto, the man from the Japanese band, Yellow Magic Orchestra. Sylvian, aged 25, is one of the most poetic lyricists in rock, and his first album, which he is making in Berlin, will be fascinating. His "Bowie" single, "Forbidden Colours", is also out and of it he says, "It's the best lyric I've ever written, and the melody provoked the words."

One very special set of records to which I have recently been listening is the 11-LP Folkways "History of Jazz". It is beautifully chosen by Frederic Ramsey Jr—although it is really only early jazz, mainly 1920s and 30s—and ranges from The South (Leadbelly, Sonny Terry and Co) through to Boogie Woogie (Meade Lux Lewis, etc), calling at New York, Chicago, New Orleans and Kansas City en route. You can get the whole set at £29.90, plus £2.40 postage and packing—great value—only from the Cambridge Jazz Archive at Riverside Studios, Waterside, Ely, Cambs CB7 4AU, and they will sell individual records at £3.50 each.

Other good listening includes Barclay James Harvest's "Ring of Changes" (Polydor), Mike Oldfield's superb "Crises" (Virgin), Peter Gabriel's double album "Plays Live" (Charisma) and Gil Evans's "The British Orchestra" (Mole Jazz), which shows off superbly his concerts held in Bradford (and London) last March.



David Sylvian: music for *Merry Christmas Mr Lawrence*.



# LONDON MISCELLANY

## MIRANDA MADGE

JASON LEWIS



**WHITE LODGE** in Richmond Park, the secluded home of the Royal Ballet School, extends its annual welcome to visitors throughout August. It was built in 1727 as a hunting lodge for George I and has served as a residence for many members of the royal family. In 1955 the junior section of the Sadler's Wells Ballet (which was awarded a Royal Charter in the following year and changed its name accordingly) moved to White Lodge. On display are sculptures, paintings, designs for costumes and scenery, and other items relating to the history of the School. Open daily August 1 to 31, 2-6pm; adults 75p, children 35p.

□ **Abbey Road Studios** are also holding open house. Until September 11 you can visit the Number 2 Studio where the Beatles recorded from 1962 to 1969. Daily at 10.30am, 3.30pm and 7.30pm an audio-visual presentation consisting of film-clips, photographs and interviews is played and visitors can see the recording equipment used by the Beatles. Tickets at £4.50 are available from EMI Records Ltd, PO Box 72, NW8. Please pay by postal order and enclose a sae.

□ **Children** can fulfil ambitions to clown, mime or act at workshops held this month from Monday to Saturday, 1.30-2.30pm, outside the National Theatre. These are part of the South Bank Splash which also fosters a market selling crafts, books, antiques and bric-à-brac, early evening music and Colourspace—a brightly coloured inflated sculpture which you walk through wearing a special tabard and with weird sounds ringing in your ears. Details of the Splash on 633 0880 or in a brochure available from the NT.

### EVENTS

Aug 6-21. **Barbican Family Festival.** Events include a day of piratical entertainment on Aug 6 with pirates sailing on the lake, sword fights & fire-eaters; readings by RSC actors & children's authors, including Robert McCrum who reads from his new book *Brontosaurus Birthday Cake* on Aug 6; puppet shows featuring Muffin the Mule; matinees in Cinema 1 of *Alice in Wonderland* with Spike Milligan & members of the *Monty Python* team, & Terry Gilliam's *Time Bandits*. Barbican Centre, Silk St, EC2 (638 4141).

Aug 6-28, 3pm. **Second World War Newsreels.** Aug 6, 7, 13, 14, **War Pictorial News 1941-42.** The campaigns in the North African desert, the defence of Malta & the war in the Far East as presented by the Overseas Film Division of the Ministry of Information in Cairo. Aug 20, 21, 27, 28, **Warwork News 1943.** A newsreel released fortnightly for distribution in factories. Items on current events & inventions were often linked with factory production to boost workers' morale. Imperial War Museum, Lambeth Rd, SE1.

Aug 7, 2pm. **London Riding Horse Parade.** Riders are judged on their turn-out & the condition of their mounts. Classes include one for children & one for ladies riding side-saddle. Rotten Row, Hyde Park, W1.

Aug 8-Sept 6. **Contemporary Dolls' Houses.** International architects designed these 70 houses for *Architectural Design Magazine*, to be auctioned next month in aid of the Save the Children Fund. Sotheby's, St George St Gallery, 1-2 St George St, W1. Mon-Fri 10am-4.30pm, Sat 10am-4pm, closed Aug 29.

Aug 17-Sept 8. **The Heart of the Nation.** Son et

lumiére telling the history of Britain. The cast of voices includes Hannah Gordon, Paul Scofield, Penelope Keith & Robert Hardy. Horse Guards' Parade, Whitehall, SW1. Tickets £5.50 & £4.50 from The Heart of the Nation box office, SSAFA, 27 Queen Anne's Gate, SW1 (222 9228) or from ticket agents.

Aug 28, 3, 4 & 5pm. **The Roaring Twenties.** Danserye dance company tango through the museum's galleries in 1920s costume. Museum of London, London Wall, EC2.

### FOR CHILDREN

Until Aug 31, 2.30pm. **Summer afternoons for children:** Tues, story telling, a tour of the exhibition of comics & the chance to make a comic strip; Wed, sewing using the museum's collections as inspiration; Thurs, making things from rubbish. Bethnal Green Museum, Cambridge Heath Rd, E2.

Until Sept 4. **National Gallery summer quiz on the theme of sea shells.** Versions for infants (five-seven yrs), & juniors (eight-14 yrs) with a worksheet for older children. National Gallery, Trafalgar Sq, WC2. Mon-Sat 10am-6pm, Sun 2-6pm.

Until Sept 4. **Activities at the National Portrait Gallery: Date a Portrait!** Five portraits have been divested of their labels & children are asked to guess when they were painted. There are four quiz sheets available on kings & queens, families, explorers & discoverers, & miniatures. National Portrait Gallery, St Martin's Pl, WC2.

Until Sept 4. **Rats, bats & balloons.** New trail for children in the Sporting Life exhibition looks at

strange men steeplechasing in nightcaps, the inventor of the leotard & the tragic end of Mr Cocking, a hot-air balloonist. Other trails available from the Information Desk include *Animals in Ancient Egypt*, Hunt the Hieroglyphs & Asterix. British Museum, Gt Russell St, WC1.

Aug 1-13. **Children's Books of the Year Exhibition.** About 300 books for children to read plus displays of original art-work & competitions to enter, Mon-Sat 10am-6pm. Among the illustrators & authors visiting are: Shirley Hughes on Aug 2 at 3pm; Robert Crowther, demonstrating how pop-up books are made & helping children to make their own on Aug 6 at 3pm; Philippa Pearce on Aug 9 at 3pm. National Book League, 45 East Hill, SW18.

Aug 1-26. **Natural history family centre.** Make bark rubbings, touch a python's skin, look through a microscope at a butterfly wing or complete a quiz. Natural History Museum, Cromwell Rd, SW7. Mon-Fri 10.30am-noon, 2-4pm. Sun 2.30-5pm.

Aug 1-31. **Science discovery room.** A room stocked with equipment which children can use & enjoy while learning about the underlying scientific principles. Mon-Sat 11.30am-4.15pm. Also Aug 1-Sept 3 a quiz sheet, "All done by mirrors?", is available. Science Museum, Exhibition Rd, SW7.

Aug 2, 10am. **Jan Pienkowski** paints a mural on the library walls. Battersea Park Library, Battersea Park Rd, SW11.

Aug 2-27. **Shows at the Polka Children's Theatre:** Aug 2-6, **David Wood Magic & Music;** Aug 9-13, **Punch & Judy shows;** Aug 16-20, **The Wild Animal Song Contest—a romp with songs;** Aug 23-27, **Goblin—a play by the Merseyside Young People's Theatre.** 240 The Broadway, SW19 (543 4888). Tues-Fri 11am & 2.30pm; Sat 2 & 5pm. £3, OAPs, unemployed & children £1.50.

Aug 9-17. **LIFT plays for children:** Canadian children's theatre company, La Marmaille, perform two plays as part of the London International Festival of Theatre (see p60). Aug 9-11, 11am, Aug 12-14, 2pm. **Taller Than Tears.** Song, dance, comic routines & puppets against a set with a mirror that cries. Battersea Arts Centre, 176 Lavender Hill, SW11 (223 6557). Aug 16, 17, 2pm. **L'Umiak.** A play about the Inuit eskimos who live in the north of Canada. Jackson's Lane Community Centre, Archway Rd, N6 (340 5226). £1.50, children £1.

Aug 10-14, 11am-5.30pm. **Mobile zoo.** The GLC's menagerie includes monkeys, mynah birds, cockatoos & chipmunks as well as tame sheep, pygmy goats, rabbits & guinea pigs which children may stroke. Holland Park, Kensington, W8.

Aug 27-29, 10am-6pm. **Working tramway model in action.** London Transport Museum, Covent Garden, Wellington St, WC2.

Throughout August, Mon-Fri 9am-4pm. **Kids-line.** Ring 222 8070 for friendly advice on what's happening in London.

### LECTURES

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Aug 3, 10, 17, 24, 1.15pm. **Sporting Life:** Aug 3, **Pros v amateurs: sporting art & its public,** Lionel Lambourne; Aug 10, **Conservation & display of sporting prints,** Eric Harding; Aug 17, **Our skating heritage: from prehistory to the modern Olympics,** Dennis Bird; Aug 24, **200 years of the London balloonist,** John Bagley.

#### MUSEUMS OF LONDON

London Wall, EC2 (600 3699).

#### Workshops:

Aug 9, 10, 11. **20th-century London:** Aug 9, noon, **Shopping at Marshall & Snelgrove,** Dilys Blum; Aug 10, noon, **Souvenirs from the past 80 years,** Amanda Herries; Aug 11, 12.30pm, **The Jewish East End in the early 20th century,** Diane Atkinson; 2.30pm, **One man & his toys—the King collection,** Christine Johnson.

Aug 16. **Medieval & Tudor London:** Aug 16, noon, **Knit one, purl one—Tudor knitwear,** Ann Jones; 2.30pm, **The medieval winklepicker & others—leather shoes.**

Aug 3, 10, **Walks:** Aug 3, 2.15pm, **Walking the Roman wall,** Geoffrey Toms; Aug 10, 2.30pm, **Little Britain to Smithfield,** Colin Manton. Meet in museum foyer.

#### NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Aug 2, 6.15pm. **Michel Ciment lectures on Stanley Kubrick.** £1.90.

Aug 11, 6.30pm. **Michael Cimino, director of *Heaven's Gate*,** interviewed by Nigel Andrews. £1.20.

Aug 24, 8.45pm. **Nagisa Oshima, director of *Merry Christmas Mr Lawrence*,** interviewed by Tony Rayns. £1.20.

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

Aug 13, 3pm. **Insects & flowers,** Joyce Pope.

Aug 23, 3pm. **Dinosaurs,** Joyce Pope.

Aug 25, 3pm. **Humming birds,** Joyce Pope.

Aug 27, 3pm. **Krakatoa,** Alan Woolley.

#### ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333).

Aug 9, 2.30pm. **English women gardeners,** Rosemary Verey.

#### ST MARY-LE-BOW CHURCH

Cheapside, EC2.

Aug 9, 16, 23, 30, 1.05pm. **The history of St Mary-le-Bow Church,** Gustav Wiegand.

#### TATE GALLERY

Millbank, SW1 (821 1313).

Aug 3-11, 1pm. **Modern sculpture:** Aug 3, **Giocommetti,** Richard Humphreys; Aug 4, **Public sculpture in the 1950s,** Richard Calvocoressi; Aug 5, **The Age of Pop,** Simon Wilson; Aug 9, **David Smith & Anthony Caro,** Lynne Green; Aug 10, **Minimal & Process art,** Simon Wilson; Aug 11, **The last 10 years,** Richard Francis.

Aug 7, 3pm. **Painters of the Lake District,** Laurence Bradbury.

Aug 28, **London—portrait of a city,** Laurence Bradbury.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Until Aug 27. **Gallery talks,** Mon-Sat 11.30am, 12.30pm & 3.30pm (except Friday when the museum is closed); Sunday 3pm & 4pm. Each week a different period of history is covered (the series has reached the mid 18th century & is working forward), & the same day each week is devoted to a particular section of the Museum's collections: Mon furniture, Tues ceramics, Wed metalwork, Thurs textiles, Sat painting, Sun sculpture. From Aug 30 a series devoted to textiles on Tues, Wed & Sat at noon & 3pm.

### SALEROOMS

#### BONHAM'S

Montpelier St, SW7 (584 9161).

Aug 10, 11, 24, 25, 11am. General sales of medium-priced items including silver, jewelry, wine, ceramics, textiles, paintings & furniture.

Aug 18, 11am. **European oil paintings.** At Northwood House, Cowes, Isle of Wight: Aug 4, 6pm. Marine paintings, maritime instruments & ships' models, to coincide with Cowes Week. Items on view at Bonham's London premises July 25-29, 9am-5pm; at Watson, Bull & Porter. 126 High St, Cowes July 31-Aug 3, 10am-4.30pm.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Aug 2, 2pm. Fans. Includes rare types of fans such as cabriolet, ballooning & articulated.

Aug 5, 2pm. Art Nouveau & Art Deco.

Aug 11, 2pm. Tools of the carpenter & other craftsmen.

Aug 15, 6pm. End of bin & wines for everyday drinking.

Aug 18, 2pm. Cameras & photographic equipment.

Aug 19, 2pm. Dolls.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

Aug 3, 17, 11am. Chinese & Japanese ceramics & works of art.

Aug 4, 11am. Musical instruments, including gold- & silver-plated saxophones from America, a silver-plated cornet made in about 1880 & a pile of wood for those who make their own violins.

Aug 23, 11am. Furniture, carpets & works of art; noon, Pewter.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

At Gleneagles Hotel, nr Auchterarder, Tayside:

Aug 29. Sporting guns, fishing tackle, Scottish & English silver.

Aug 30. Scottish & sporting paintings & drawings.



## ART

## EDWARD LUCIE-SMITH

A MAJOR SHOW of contemporary British sculpture which includes work by 50 artists opens in and out of doors at the Hayward and the Serpentine on August 13. There are sculptures in conventional materials—wood, stone and metal—but also made of re-cycled materials (“mordant wit” claims the Arts Council’s publicity hand-out), plus sound-tapes and photographs, also described as sculpture which is now something of a portmanteau word. The commissioning of outdoor works has been made possible by grants from the GLC and the Henry Moore Foundation; while a contribution from United Technologies is enabling the Hayward to open free of charge.

□ Until the middle of the month a goodly showing of Henry Moore is on view at the Marlborough Gallery to celebrate the artist’s 85th birthday. It includes a *Reclining Woman* made this year, plus two large stone-carvings from the 1970s and numerous maquettes and working models. There are also 20 drawings from 1982 (Moore’s recent drawings are among his most beautiful). A large piece, *Connecting Forms* of 1969, is to be seen near by on the terrace of *The Economist* building in St James’s.

□ Joseph Beuys, the German sculptor who is currently one of the most prestigious and sought-after of modern art gurus, has a retrospective of drawings covering 40 years of activity (1940-80) at the Victoria & Albert Museum. Less art work in any conventional sense than notations of some kind of mysterious shamanic activity, these drawings nevertheless offer one of the easier ways of trying to get to grips with a peculiarly difficult artist. Beuys himself describes the activity of making a drawing as “thinking form”—that is, as a means of expressing thoughts in images. (See page 69 for details.)

□ The Barbican are showing, on the so far under-used Conservatory Terrace and Lakeside Terrace, sound sculptures by the French brothers Bernard and François Baschet. These stainless steel tubes and cones give off



*Le havre de grâce* by Hillier: at the Royal Academy from August 13.

surprisingly pleasing notes—and the public is allowed to play them.

□ The Royal Academy is giving a retrospective to the late Tristram Hillier. In recent years Hillier’s strange, still pictures, lit with unnatural clarity, have never been wholly in or wholly out of favour. This exhibition offers a chance to re-assess a painter whose craftsmanship was beyond question, and whose work distills a strange sense of tension and unease.

## GALLERY GUIDE

Galleries are closed on the Aug 29 Bank Holiday unless otherwise stated.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun & Aug 29 noon-6pm. **That’s Shell—That Is.** Original artwork for posters, advertisements & postcards commissioned by Shell from artists including Sutherland, Paul Nash, Rex Whistler & others. **Peter Phillips Retrovision.** Retrovision is an apt description for these sleekly accomplished paintings which somehow seem stuck fast in the aesthetic climate of two decades ago. Both until Sept 4. £1.50, OAPs, students, unemployed & children 70p. On the Conservatory Terrace: Mon-Sat 11am-7pm, Sun noon-7pm. **Sound Sculptures** (see intro). Until Aug 21.

## CHRISTIE’S

8 King St, SW1 (839 9060). Mon-Sat 9am-4.45pm, Sun 2-4.45pm. **Christie’s Inaugural: the pick of new graduate art.** Selling exhibition of work by degree level students from London’s leading art colleges. Aug 8-26.

## GRAFFITI

30 James St, W1 (486 7647). Mon-Sat 10am-6pm, Thurs until 7pm. **Contemporary Arab Graphics.** Artists from Algeria, Egypt, Iraq, Lebanon, Morocco, Syria & the Gulf states show the growing preoccupation felt in the contemporary Arab world with indigenous culture. Until August 18.

## HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. Open Aug 29. **Sculpture ’83: changing shape** (see intro). A show of the sculptors—Richard Harris, John Maine & Anne Nicholson—are at work on the South Bank during the exhibition. Aug 13-Oct 9.

## HEIM GALLERY

59 Jermyn St, SW1 (493 0688). Mon-Fri 10am-5.30pm. **Portraits & Figures in Paintings & Sculpture.** A show with a number of good things, mostly French. They include Mignard’s portrait of Madame de Maintenon, nursing one of Louis XIV’s bastards & posed to suggest the Madonna. Until August 26.

## MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Henry Moore.** An exhibition of sculptures & drawings to mark Moore’s 85th birthday (see intro). Until Aug 13.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Open Aug 29. **Manet.** An exhibition to mark the centenary of the artist’s death. See p41. Aug 10-Oct 9.

## NATIONAL PORTRAIT GALLERY

St Martin’s Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Open Aug 29. **Portrait Award,** winners & selected entries in the John Player Award 1983. Until Aug 14. **Harry Furniss 1854-1925:** confessions of a caricaturist. 50 examples of the work of this former *ILN* special artist & political cartoonist. Until Sept 25.

## QUEEN’S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Open Aug 29. **Kings & Queens.** Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

## ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. **215th Summer Exhibition,** supported by IBM. This huge show has its usual flattening effect on individual exhibits, but the general standard does seem to be rising slowly. Look out for Victor Pasmore, Sonia Lawson & Leonard McComb. Until Aug 28. £2, OAPs, students, children & everybody up to 1.45 pm on Sunday £1. Flat rate of 50p on Mondays. **A Timeless Journey: Tristram Hillier RA 1905-83** (see intro). Aug 13-Sept 18. £1.20 & 80p.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Sculpture ’83: changing shape** (see intro). Aug 13-Oct 9.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Open Aug 29. **Henry Moore at 85.** A small exhibition of recent sculpture & drawings. **Making Sculpture.** The pavilion on the lawn has been rigged as a sculpture studio & members of the public can model a head in clay under expert guidance. Sessions bookable in advance or on the day. Mon-Sat 10.30am-12.30pm, 1-3pm, 3.30-5.30pm; Sun 2-3.30pm, 4-5.30pm. Outside professional sculptors are at work. Until Aug 14. **The Clore Gallery: architects’ drawings.** James Stirling, Michael Wilford & Associates are the designers of this new gallery due to open in 1985 to house the Turner collection.

Until Aug 30. **Summertime.** 150 of the best entries to the BBC *Woman’s Hour*/Radio Times Painting Competition. John Fitzmaurice Mills, presenter of the television programme *Paint!* is on hand to give advice on painting. Aug 23-Sept 4.

## WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. **Malcolm Morley,** paintings 1965-82. British-born artist who became one of the fathers of Super Realism & who has now changed camps to become one of the progenitors of Neo-Expressionism—otherwise labelled “Bad painting” by critics. There is something strange & memorable going on here. Until Aug 21.

## Out of town

## ABBOT HALL ART GALLERY

Kendal, Cumbria (0539 22464). Mon-Fri 10.30am-5.30pm, Sat, Sun 2-5pm. **John Ruskin.** Watercolours & drawings including many of Venice & the Lake District. Also mineral specimens, Turner watercolours & copies of works by Tintoretto & Veronese from Ruskin’s collection. Aug 13-Sept 18.

## BIRMINGHAM MUSEUM &amp; ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **David Cox 1783-1859: a bicentenary exhibition.** Oils, watercolours & engravings by this landscape artist who was born in Birmingham. Until Oct 14.

## KETTLE’S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. Open Aug 29. **Ben Nicholson: the years of experiment 1919-39.** Until Aug 29.

## MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Paul Klee: his life & work 1879-1940.** Tolly Cobbold Eastern Arts Fourth National Exhibition. **Homage to Joan Miró** for his 90th birthday. All Aug 7-Sept 18.

## NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Robert Scott Lauder’s Master Class—McTaggart, Orchardson, Pettie & their Edinburgh contemporaries.** Work by some of the popular Scottish artists of the second half of the 19th century, all trained by Lauder. Until Oct 2.

## WHITWORTH ART GALLERY

University of Manchester, Oxford Rd, Manchester (061-273 4865). Mon-Sat 10am-5pm, Thurs until 9pm. Open Aug 29. **Great American Prints: Whistler to Warhol.** Prints by artists including Hopper, Bellows, Jasper Johns & Richard Estes. Until Sept 10.

## CRAFTS

## BRITISH CRAFTS CENTRE

43 Earham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Summer Show.** The best work by BCC members. Cash & carry. Until Aug 27. **Lustreware ceramics.** Modern lustring techniques as used by Alan Caiger-Smith, Sutton Taylor, Tobias Harrison, Bernard Forrester, Dave Roberts & David Howard-Jones. Aug 5-Sept 10.

## CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **German Studio Glass,** recent work by 18 artists. Aug 27-Sept 12.

## CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Michael Cardew & pupils.** To mark the death of Michael Cardew last February, the Crafts Council has brought this touring show of his work to London. On his day no one made pots which were grander—or simpler. **Gordon Baldwin,** ceramic sculpture. Until Aug 28.

## J. K. HILL HANDMADE POTTERY SHOP

151 Fulham Rd, SW3 (584 7529). Mon-Sat 10am-6pm. **Women in Pottery.** Ceramics by Karin Hensenberg, Christine-Ann Richards, Jennie Hale & Sarah McDade. Until Aug 12.

## LIBERTY &amp; CO

Regent St, W1 (734 1234). Mon-Sat 9am-5.30pm, Thurs until 7pm, Sat from 9.30am. **Chinese porcelain.** Mostly 19th-century work, including blue & white brush pots, Canton vases & examples of ox-blood glazes. Aug 1-31.

## PHOTOGRAPHY

## KNOEDLER

22 Cork St, W1 (439 1096). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **David Hockney’s New Work with a Camera.** Until Aug 31.



## MUSEUMS

### KENNETH HUDSON

SIX EXHIBITIONS in London this month are particularly worth a pilgrimage. They are The Common Chronicle at the V&A, Forging Ahead at the London Transport Museum, Animals in Warfare at the Imperial War Museum, Images for Sale at the Boilerhouse, Penny Dreadfuls and Comics at Bethnal Green, and Krakatoa at the Natural History Museum where exciting new exhibitions are becoming the rule. The Krakatoa volcano, which erupted in August, 1883, is also the subject of an Anglia television documentary (see p64).

### MUSEUM GUIDE

Museums are open on the Aug 29 Bank Holiday unless otherwise stated.

#### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs, 10am-5pm, Sun 2.30-6pm. **Penny Dreadfuls & Comics:** English periodicals for children from Victorian times to the present. On loan from the University of Oldenburg, Germany, the exhibition revives memories of *The Boy's Own Paper*, *Gem*, *Magnet*, *Tiny Tots*, *Beano* & more lurid publications. Until Oct 2.

#### BOILERHOUSE PROJECT

Victoria & Albert Museum, Exhibition Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm. **Images for Sale.** 21 years of publicly commended British graphics, packaging, TV commercials & film direction. Until Aug 11.

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Sporting Life: An Anthology of British Sporting Prints.** Prints, drawings, watercolours & posters illustrating the strange variety of sports which have interested the British of all classes during the past 250 years. Until Sept 18. **Industry & Idleness: Hogarth & the Moral Print.** Some more of Hogarth's preparatory studies for this memorable series, published in 1747. Until Sept 18. **Cycladic Art: Ancient Pottery & Sculpture from the N.P. Goulandris Collection.** These earliest of Greek sculptures, from an incomparable collection, have a strong appeal today. Until Sept 18. **The Japanese Print since 1900: old dreams & new visions.** Until Sept 11.

#### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Beehive Paintings from Slovenia.** This area of Yugoslavia was famous for its honey production in the 18th century, & the grouping of beehives in rows led to paintings on individual beehive fronts. Examples on display show religious themes, aspects of country life, satirical themes & military life. Aug 1-Feb 1, 1984.

#### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Bomber.** Photographs illustrating the role of the strategic bomber in 20th-century warfare. Until April, 1984. **Animals in Warfare.** The military uses of animals & birds from classical times onwards. The range of these unfortunate conscripts is wide & includes horses, dogs, pigeons, camels, mules, cats, elephants, goats & pigs. A Jilly Cooper book goes with the exhibition. Until Feb 25, 1984. £1 adults, OAPs, students & children 60p. **The Best of the Rest.** A selection from the large stock of posters held by the Museum. Until Sept 7. **Hong Kong & the New Territories.** Paintings & drawings of these areas by Anthony Eyton, commissioned by the Museum's Artistic Records Committee. Until Sept 25.

#### LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Forging Ahead.** The exhibition forms part of London Transport's Golden Jubilee celebrations. It emphasizes the future, rather than the past, & shows some of the major transport developments planned for London. Until Nov 27. £1.80, children 90p, family ticket £4.40.

#### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Masquerade.** The Museum's big summer exhibition. A wide-ranging look at the popular 18th-century custom of attending balls in masks & fancy dress. Scenes, costumes, portraits, music & original tickets, tokens & souvenirs. Until Oct 2. **Portrait of Highgate Cemetery.** Evocative photographs by John Gay. Aug 16-Nov 6. The

**Queen's Beasts.** James Woodford's original models for the 10 heraldic statues of the Queen's Beasts, made for the Coronation of Queen Elizabeth II in 1953. Permanent full-size copies, in Portland stone, can be seen in Kew Gardens. Until Sept.

#### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. Open Aug 29, closed Aug 30. **Centenary of the Royal Corps of Naval Constructors.** One of the Museum's major efforts, illustrating all aspects of the work of the Corps. Until Sept 4.

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Japanese Butterflies: photographs by Dr Kazuo Unno.** Until Aug 17. **Wildlife Artist of the Year.** The winning & highly commended entries from a competition to design a Christmas card for the Flora & Fauna Preservation Society. Paintings by Jonathan Kingdon & Sir Peter Scott are also on display. Aug 2-31. **Krakatoa: A Centenary Exhibition** (see intro). Aug 26-Oct 25.

#### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Beads of Glass: Leeuwenhoek & the early microscope.** An exhibition, including Leeuwenhoek's own microscopes to commemorate the achievements of this 17th-century discoverer of blood cells & bacteria. Until Oct 2. **Science & Conscience: the world of two atomic scientists.** An exhibition on loan from Berlin, telling the story of the work of James Franck (1882-1964) & Max Born (1882-1970). Until Jan 13, 1984.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **The Common Chronicle.** An exhibition of documents preserved in English & Welsh County Record Offices, which illustrate the life of the common man from Anglo-Saxon times onwards. The theme is being continued through the summer in 25 of the County Record Offices. A list of their activities is available from the V & A Press Office. Until Sept 11. **Oliver Messel.** A retrospective exhibition of the work, 1925-76, of the eminent theatre & film designer. This is the public's first opportunity to see the bequest which the artist left to his nephew, Lord Snowdon, & which is now on indefinite loan to the Theatre Museum. Until Oct 30. **Artists of the Tudor Court: the portrait miniature rediscovered, 1520-1620.** A survey of England's most notable contributors to the art of the Renaissance. Until Nov 6. £2, OAPs, students, children & everybody Sat & Sun £1. **Joseph Beuys: drawings & watercolours 1940-80.** See p68. Until Oct 2.

#### Out of town

##### BOWES MUSEUM

Barnard Castle, Durham (0833 37139). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Capability Brown & the Northern Landscape.** An exhibition to mark the bicentenary of the death of the great landscape gardener. During his career he worked on designs for the grounds of Chatsworth, Blenheim, Burghley & other great houses. Aug 6-Sept 4. 80p, OAPs & children 20p.

##### NATIONAL CENTRE OF PHOTOGRAPHY

The Octagon, Milsom St, Bath (0225 62482). Daily 10am-8pm. **Light Dimensions: the evolution of photography.** Artistic & commercial holograms. Until Sept 10. £1.50, OAPs & children £1.

##### NATIONAL DAIRY MUSEUM

Stratfield Saye, nr Reading, Berks (073 583 444). Daily 10am-5.30pm. Redesignated exhibition shows the changes in the manufacture of dairy products over the last century. £1.30, children 60p.

## BALLET

### URSULA ROBERTSHAW



Heather Watts and Bart Cook dance Balanchine: at Covent Garden.

THERE IS NO DOUBT about the event of the month for ballet-lovers. New York City Ballet will be at the Royal Opera House for two weeks, from August 22 to September 3, bringing 13 ballets, eight of them new to London. There will be three works by Jerome Robbins, one each by Peter Martins and John Taras, and eight by Balanchine, who died at the end of April. The season must in some sense be a valediction to one of the most important and best loved choreographers of the century. Certainly a sell-out seems highly probable. The visit coincides with the bicentenary of the signing of the Treaty of Paris between Britain and the United States, an event commemorated on August 30 by a "royal" performance, attended by the Duke and Duchess of Gloucester, which will include Balanchine's last major ballet, *Davidstbündlertänze*, set to Schumann's piano suite of the same name and recently seen on television. Dancers include Merrill Ashley, Suzanne Farrell, Patricia McBride, Peter Martins, Helgi Tomasson and two Russians, Valentina Kozlova and Leonid Kozlov.

□The Edinburgh Festival does not as a rule do dance proud, but this year it is staging something of a *coup*. During the second week (August 29-September 3) Ballet Rambert will be at the King's Theatre, with new works by Christopher Bruce and Robert North—and a world première of Tetley's *Mörder Hoffnung der Frauen*, danced to Schönberg. The title refers to an Expressionist play by Kokoschka first performed in 1909 in Vienna. The author said that in the play he "contrasted the callousness of our male society with my basic conception of man as mortal and woman as immortal; in the modern world it is only the murderer who wishes to reverse this state of affairs". And at Edinburgh, between August 22 and 31, students of Itchen College, Southampton will perform the play, in English under the title *Murderer Hope of Women*, hoping "to effect something of the original with its themes of lust, destruction and spiritual regeneration". The ballet sounds as if it might prove a challenge even for Tetley, a cerebral choreographer who does not usually balk at the difficult or obscure.

#### KOREAN NATIONAL DANCE COMPANY

Queen Elizabeth Hall, South Bank, SE1 (928 3191, cc 928 6544).

With traditional musicians. Aug 29-Sept 3.

#### LONDON FESTIVAL BALLET

Festival Hall, South Bank, SE1 (928 3191, cc 928 6544).

Swan Lake; Les Sylphides/Scheherazade/Prince Igor. Until Aug 13.

#### NEW YORK CITY BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Agon, Ballade, Glass Pieces, Concerto for Two Pianos, Divertimento No 15, The Gershwin Concerto, Mozartiana, Piano Pieces, Davidstbündler-

tänze, Souvenir de Florence, Symphony in C, Symphony in Three Movements, Tchaikovsky Piano Concerto No 2. See intro. Aug 22-Sept 3.

PACO PENA & his Flamenco Company.

Festival Hall, South Bank, SE1 (928 3191, cc 928 6544). Aug 19-25.

#### Out of town

##### BALLET RAMBERT

King's Theatre, Leven St, Edinburgh (031-225 5756).

Pribooutki/new work by Bruce/Mörder Hoffnung der Frauen; Fielding Sixes/Chicago Brass/new work by North. Part of the Edinburgh Festival (see intro). Aug 29-Sept 3.



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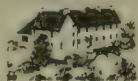
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OPERA

MARGARET DAVIES

THE EDINBURGH FESTIVAL, in the context of its Vienna 1900 theme, is presenting two operas by Alexander von Zemlinsky, teacher and brother-in-law of Schönberg. Both works are based on stories by Oscar Wilde, *A Florentine Tragedy* and *The Birthday of the Infanta*, and will be staged by the Hamburg Opera, making its fourth visit to the festival. The company will also perform *Die Zauberflöte* in a production by the painter Achim Freyer. The Opera Theatre of St Louis, the first American company to appear at Edinburgh, will bring Delius's *Fennimore and Gerda*, in a production by Frank Corsaro which makes imaginative use of projection techniques, and *The Postman Always Rings Twice*, the first full-length opera by the young composer Stephen Paulus, based on the novel by James Cain, in a production by Colin Graham.

English National Opera reopens at the Coliseum with Jonathan Miller's production of *Rigoletto* set in the Mafia-controlled milieu of New York, and *Don Giovanni*, in which Norman Bailey sings his first Leporello. Plans for the 1983/84 season include the start of a new *Ring* cycle with *The Valkyrie* in October and new productions of *The Mastersingers* and Wagner's rarely heard opera *Rienzi*, plus *Ariadne auf Naxos*, *The Rape of Lucretia*, *Mireille* and *The Sicilian Vespers*.



John Rawnsley: ENO's barman Rigoletto.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane WC2 (836 3161, cc240 5258).

*Don Giovanni*, conductor Robinson, with Richard Van Allan as Giovanni, Norman Bailey as Leporello, Suzanne Murphy as Anna, Marie Slorach as Elvira, Adrian Martin as Ottavio. Aug 15, 17, 19, 25, 27 31.

*Rigoletto*, conductor Elder, with John Rawnsley as Rigoletto, Arthur Davies as the Duke, Helen Field as Gilda. Aug 18, 20, 26.

Out of town

BUXTON FESTIVAL

Opera House, Buxton, Derbys (0298 71010).  
*Griselda*, conductor Hose, with Cynthia Buchan, John Mitchinson, Phyllis Cannan. Aug 5.

*La Colombe*, conductor Hose, with Adrian Thompson, Linda Ormiston, Donald Maxwell, Kathryn Harries. Aug 2, 4, 6.

EDINBURGH FESTIVAL

Hamburg State Opera

King's Theatre (031-225 5756).

Zemlinsky double bill. Aug 22, 24.

Playhouse Theatre (031-225 5756).

*Die Zauberflöte*. Aug 23, 25, 27.

Scottish Opera

King's Theatre.

*Death in Venice*. Aug 26.

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

*La Cenerentola*, conductor Barlow, with Kathleen Kuhlmann as Cenerentola, Laurence Dale as Ramiro, Marta Taddei as Clorinda, Laura Zannini as Tisbe, Roderick Kennedy as Alidoro, Claudio Desderi as Don Magnifico, Alberto Rinaldi as Dandini. Aug 1, 3, 5, 7, 9.

*L'Amour des Trois Oranges*, conductor Rattle, with Willard White as Le Roi, Federico Davia as Tchelio, Nelly Morpurgo as Fata Morgana, Ryland Davies as Le Prince, Colette Alliot-Lugaz as Ninette. Aug 2, 4, 6, 8, 10.

Reviews

The least attractive aspect of Christine Storch, heroine of *Intermezzo* which Strauss based on his own tumultuous marriage, is her chatter, which she inflicts remorselessly on her husband & to a lesser degree on all around her. Felicity Lott, who sang the role in the Glynebourne revival, achieved the right measure of acerbity and insecurity &, while portraying Christine as beautiful, spoilt & impossible, delivered her barbs with such mercurial charm that their venom was turned into piquancy, making the final reconciliation scene the more convincing. John Pringle's Robert was firmly sung but, as Strauss no doubt intended, the husband's personality remained enigmatic. In the orchestral interludes Gustav Kuhn drew rich & vibrant playing from the LPO and John Cox's production kept this domestic storm firmly controlled in its teacup.

*Fidelio*, still presented by the Royal Opera in the 22-year-old sets designed by Hainer Hill, looks in need of refurbishment, but the orchestral playing under Colin Davis was fresh and vital. The novelty of the evening was Linda Esther Gray's first Covent Garden Leonore, which rose to a moving climax but remained earthbound in the lower register in the early scenes in spite of some ringing top notes in "Abscheulicher!". Florestan is a role with which Jon Vickers has long been associated and what over the years his voice has lost in beauty, his interpretation has gained in amplitude & profundity. The words, the notes he used solely to express the mental anguish of a man stretched to the limits of endurance.

*Faust* returned with Valerie Masterson singing her first Marguerite for Covent Garden with the polished technique she brings to French opera. The ballad of the Roi de Thulé was beautifully done & the Jewel Song had an exquisite delicacy as, dressed in palest blue, she presented an image of innocence. Faust was the admirable Alfredo Kraus, who sang with the style & musicianship that mark his every performance. The melodramatic, black-voiced Méphistophélès was Evgeny Nesterenko. His French was hardly idiomatic but he projected a marvellously sinister aura & his great laugh was spine-chilling.



# HOTELS

HILARY RUBINSTEIN



LIN PICTURE LIBRARY

Despite its many scenic wonders—mountains and lakes, bird sanctuaries, the Pembrokeshire Coastal Path, Celtic churches and Norman castles—Wales has never pulled such big crowds as the Lakes and the Cotswolds. The Principality is the more attractive for being so neglected, but one consequence is that there are relatively fewer recommendable hotels here than in other holiday areas. The hotels or guest houses listed below are of special character, and arranged in descending order of price.

**Bodysgallen Hall**, the lushest of the lot, is a grand country house carefully restored and renovated by a new enterprise called Historic Houses Limited. It is about a mile from the beautifully preserved seafront of Llandudno, set in 7 acres of grounds with outstanding gardens. These include a 17th-century knot garden, a walled 18th-century garden, and—of most interest to diners—a vegetable garden. There is a 13th-century tower with views towards Conway Castle and Snowdonia, a tennis court and croquet lawn. Public rooms have log fires, antique furniture and fresh flowers. There are 19 bedrooms and nine suites in cottages.

**Ynyshir Hall** is a lovely 16th-century mansion in a celebrated 10 acre garden on the edge of the Dovey estuary, surrounded by the Ynyshir Bird Reserve. There are only 12 bedrooms, most with bath; the public rooms have log fires, and the hotel's vegetable garden supplies the kitchen. In addition to the ambitious five-course *nouvelle cuisine* dinner, unusually good bar lunches are available.

The **Lake Vyrnwy Hotel** at Llanwddyn in north Powys is an old-fashioned sporting hotel in a solidly built Tudor-style mansion standing 100 feet above the lake, on which it has exclusive fishing rights. It has 27 acres of grounds with a hard tennis court, table-tennis, public rooms with log fires, a nursery for children's supper and 21 bedrooms. Meals are large and well cooked, service friendly but not obsequious. It is the sort of place where you find a hot-water bottle in your bed when nights are cool.

The **Porth Tocyn Hotel** is a friendly hotel beautifully situated on a headland overlooking Cardigan Bay, 2 miles from the sea-side village of Abersoch. It is in a 25 acre farm with grounds sloping down to the shore and golf links and has a sheltered garden with tennis court and swimming pool, plenty of comfortable sitting rooms, a library, sun lounge and 16 bedrooms, all with bath, TV and tea-making facilities. The hosts, the Fletcher-Brewers, thoughtfully cater for smaller appetites by offering a two-course dinner as an alternative to their five-course feast in the evenings.

**Minffordd** is a former coaching inn at the

foot of the Talyllyn Pass. The path to the summit of Cader Idris lies 100 yards from the hotel door amid magnificent scenery. The excellent restaurant is open to non-residents. The hotel has seven double bedrooms and 2 acres of paddock with a river, and the friendly and unobtrusive way in which the Pickles family run the place brings it many returning visitors.

The **Druidstone Hotel** is a small seaside hotel in a beautiful situation on a remote clifftop on the Pembrokeshire Coastal Path. There are eight bedrooms and four self-catering cottages. Two private paths lead down to the safe sandy beach below and in the 2 acres of grounds are *pétanque* and croquet. Jane and Rod Bell put themselves out for families with children and provide a relaxed and informal atmosphere with flexible mealtimes and home-cooking.

**Crowfield**, in the Brecon Beacons National Park, is a small (five-bedroomed) guest house in a 17th-century farmhouse, lovingly restored by George and Sasha Crabb, who run it in a very personal way. Rooms and bathrooms are warm and simply furnished; colours are plain and restful. Mindful of the famous Walnut Tree restaurant up the road, Mrs Crabb provides an excellent, unpretentious set dinner at 8 pm.

**Rhyd-Garn-Wen** is a small guest house, with only three double bedrooms, 1½ miles from the sea and the Pembrokeshire Coastal Path. It is a secluded Victorian house, set in a large garden with a stable yard and coach houses to the rear. There is a comfortable drawing room and an elegant dining room serving meals made from the very best local ingredients.

□ Bodysgallen Hall, Llandudno, Gwynedd (0492 84466). Bed and breakfast £22.50-£27.50. Dinner £11.80.

□ Ynyshir Hall Country House Hotel, Eglwysfach, Machynlleth (0654 74209). Dinner, bed and breakfast £33-£36.50.

□ Lake Vyrnwy Hotel, Llanwddyn, via Oswestry, Shropshire (069 173 244). Bed and breakfast £17.50-£26.50. Dinner £7.

□ Porth Tocyn Hotel, Abersoch, Gwynedd (075 881 2966). Bed and breakfast £15.75-£23.50; dinner, bed and breakfast £28.25-£36; lighter dinner, bed and breakfast £24.45-£32.

□ Minffordd Hotel, Talyllyn, Tywyn, Gwynedd (0654 73665). Dinner, bed and breakfast £26.

□ Druidstone Hotel, Druidston Haven, near Haverfordwest, Dyfed (0437 83221). Bed and breakfast £12.50. Dinner £9.

□ Crowfield, Ross Road, Abergavenny, Gwent (0873 5048). Bed and breakfast £13-£18. Dinner £8.

□ Rhyd-Garn-Wen, Cardigan, Dyfed (0239 612742). Dinner, bed and breakfast £20.50 (with bath £21.50).

The above tariffs are per person per night and include VAT, except for Rhyd-Garn-Wen which is not VAT-rated, and service, except at Ynyshir, Druidstone and Rhyd-Garn-Wen where there is no service charge. Most of the hotels offer reductions for longer stays.

**Hilary Rubinstein** is the editor of the *Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder, price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freepost, London W11 4BR.

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## RESTAURANTS

ALEX FINER

NEW RESTAURANTS all too rarely deserve rave reviews. I am therefore delighted to be able to put two straight into my affordable Top Twenty. The main caveat is that by the time you read this it may well be necessary to book days ahead at either.

The **Camden Brasserie**, round the corner from TV-am in Camden Town, is a welcome consequence of breakfast television. Its owner-manager, Julio Turano, was concerned when he failed to open in time for the first batch of farewell parties but he, at least, seems destined to succeed. His winning combination is the brevity of the menu, the quality of the fresh ingredients and the charcoal grill which, along with the bar, is in the main body of the informal, wood-floored restaurant.

As a preliminary, there is a choice of three champagne cocktails—Bucks Fizz, Black Velvet and Kir Royale. Warm, crusty French bread quickly arrives on the table. Fresh pasta and baked chicken wings, both at £1.75, are among starters. Main courses run from £3.75 to £6.75. Grilled steak, fish, lamb brochette, spring chicken and rib of beef (highly recommended at £12 for two) are served with a large wooden bowl of thin fries and, for 60p extra, a crisp green or mixed salad. French-bottled house wine is £4 and house champagne is £10 (£1.70 by the glass).

The approach is similar to the admirable Chez Gerard in Charlotte Street. The cheeseboard is smaller but the Brasserie benefits greatly from its access to Talby's, the fishmonger diagonally opposite, and to the greengrocer and fruiterer, Ron Wood, directly facing. (The range and quality of Ron Wood's produce has made me an enthusiastic regular customer for more than a decade.) The name of the Brasserie's meat supplier remains a closely guarded secret.

**Tourment d'Amour**, between Moss Bros and St Martin's Lane, is altogether different but an equally exciting discovery. The restaurant is run by a group of former Rank Xerox catering employees including two boardroom butlers. They make good use of limited space and the room looks attractive with starched linen and cane-backed dining chairs. The

food is classically French with three-course menus, changed monthly, at £9.50 for lunch and £10.75 for dinner. The eau-de-vie *apéritif maison* at £1.20 was dubbed a turbo-charged kir by my companion. The quirky and quite expensive wine-list includes Sancerre rosé at £8.50 a bottle—just the thing for a summer's day.

The deep-fried *beignets* (choux pastry balls) stuffed with a Stilton and port mixture and the *salade de pigeon tiède* were among the more exotic starters. The *carré d'agneau* with a Cumberland sauce was pronounced a success; my own *entrecôte aux échalottes* was tender and rare. Both were accompanied by side-plates of boiled new Jersey potatoes and crunchy green beans. Melon sorbet and *clafoutis morello* were on a strong list of desserts. A glass of Beaumes-de-Venise was £1.60.

Two other new restaurants suffer a little by comparison. **Zen** is what I term air-conditioned Chinese, the latest from the enterprising Mr Leung. It has a mirror-panelled ceiling, oil lamps, flowers on the tables and a waterfall and grotto near the entrance. The menu is extensive and prepared to a high standard but the restaurant lacks soul or any sense of intimacy. **Les Années Folles**, a new basement bistro in Earls Court, had Aznavour on tape, soft lighting and roses on the tables, but was short of customers on my mid-week visit. The chef's cheese soufflé and *galantine de canard* were well-executed starters but his gas-grilled châteaubriand at £11.50 for two was no competition for those cooked on Camden Brasserie's hooded charcoal grill.

□ **Camden Brasserie**, 216 Camden High St, NW1 (482 2114). Tues-Sun noon-3pm (Sat, Sun until 3.30pm for brunch), 6.30-11.30pm. cc None.

□ **Tourment d'Amour**, 19 New Row, WC2 (240 5348). Mon-Fri 12.30-2pm, Mon-Sat 6.30-11.30pm. cc All.

□ **Zen**, Chelsea Cloisters, Sloane Ave, SW3 (589 1781). Mon-Fri noon-3pm, 6-11.30pm, Sat 11.30am-11.30pm, Sun noon-11pm. cc All.

□ **Les Années Folles**, 232 Old Brompton Rd, SW5 (370 2788). Mon-Sat 6.30-11.30pm. cc A, AmEx, DC.

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## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

### Bertorelli's

44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

A second address for this thoroughly Italian family business, offering the same good value as at Charlotte Street in newer surroundings opposite the Opera House stage door. CC All ££

### Bistro d'Agron

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oil-cloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. CC All £

### Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2pm, 6.45-9.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book & be prepared to negotiate an alarmingly small spiral staircase if you eat upstairs. CC None ££

### Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. CC All ££

### Chef Gerard

5 Charlotte St, W1 (636 4975). Sun-Fri 12.30-2.30pm, daily 6.30-11pm.

The châteaubriand or côte de boeuf are well worth sharing and it is fun to watch the chef salting a huge bowl of fries if you sit in the booths in the front room. CC A, Bc ££

### Cohen & Wong

39 Pantom St, SW1 (839 6876). Daily noon-midnight, Fri, Sat until 1am.

An improbable combination of Jewish & Chinese dishes allows you to start with tim sum & progress to saltbeef & chips. A clever fast food idea from Theme Restaurants. CC All £

### The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 6-11pm.

The restaurant reaches high culinary standards under Edouard Hari's direction in the kitchens. Four-course set lunch at £11.50 & excellent five course all-inclusive dinner at £19.50. CC All £££

### Fox & Anchor

115 Charterhouse St, EC1 (253 4838). Mon-Fri 6am-3pm.

Breakfast or lunch at this Smithfield pub/erie & you won't need dinner. Huge helpings of mixed grill, kippers, jellied eels & beef; excellent value. CC None £

### Le Gamin

32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2pm.

Marble-topped tables at this large Roux brothers executive canteen where the £14.75 menu includes VAT, service & half a bottle of wine. CC All ££

### Golden Duck

6 Hollywood Rd, SW10 (352 3500). Sat, Sun 1-3pm, daily 7-11pm.

Peking cuisine strong on dumplings, & duck with pancakes. Also a south-west China menu of Szechuan & Hunan dishes. Hot towels between courses. CC AmEx, Bc, DC ££

### The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-

2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Three- & four-course set menus which change monthly & offer a promising example of how prices can be kept down by limiting choice.

Spacious with modern décor. CC AmEx ££

### Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-

2.45pm, Mon-Sat 7.30pm-1am.

A magnificent help-yourself cold buffet figures on all three set lunch menus, the cheapest of them £10.95 (including wine). An added attraction is the view over London. CC All ££

### Joe Allen

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun until midnight.

A cheapish, fun place to eat, especially late at night. The Caesar salad, ribs, liver & onions, carrot cake & pecan pie are all recommended from the American menu chalked on blackboards in this large, crowded basement. CC None ££

### Lal Quila

117 Tottenham Ct Rd, WC2 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in comfortable surroundings. Not a hint of flocked wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. CC All ££

### Linda's

4 Fernhead Rd, W9 (969 9387). Mon-Sat noon-3pm, 6-11pm.

London's first Vietnamese restaurant, with menus from £6.95 to £11. Family-run, unsmarm premises, often crowded. CC A, Bc £

### Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first-floor terrace overlooking the traffic. Good pasta & fish. The fish soup deserves special mention as does the charcoal grill. CC All ££

### Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat

7.30-11.30pm.

Celebrate in great comfort with fine French cuisine from the young English chef, Vaughan Archer. Memorable but expensive. CC All £££

### Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. CC All ££

### Le Routier

Camden Lock, Commercial Pl, NW1 (485 0360). Daily 12.30-2.30pm, 7-11pm.

Bistro food by Camden Lock. Jolly & informal. Eat out on a quiet patio among the canal long-boats & Victorian warehouses if the sun shines. CC A, AmEx ££

### Savoy River Room

Strand, WC2 (836 4343). Daily 12.30-2.30pm, Sun-Fri 7.30-11.30pm, Sat 6.30-11.30pm.

Hard to beat the smoked salmon, followed by beef from the trolley, at a table with a river view. CC All £££

### Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm. Tues-Sun 7.30-11pm.

Indulge yourself in the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. CC AmEx £££

### Thomas de Quincey

36 Tavistock St, WC2 (240 3773). Mon-Fri 12.30-2.30pm, 6-11.15pm, Sat 7-11.30pm.

Complicated cuisine from Serge Favez which delights the palate. Sorbets between courses & a fine wine list. CC All £££

### Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialties include lobster at £12 a lb. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. CC AmEx, DC ££

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*Poached; white wine sauce with tomato,  
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Cooked in a further 19 ways.*

### Other Fish

*Scampi Provencale  
Cooked in butter, covered with garlic  
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40 Charlotte St., W.1. 01-636 2817  
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17 Kensington High St., W.8. 01-937 1443  
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17 Hertford St., W.1. 01-499 4679  
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10. Wheeler's Fenchurch St. Est. 1976  
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## BRIEFING

## OUT OF TOWN ANGELA BIRD

THE CITY OF EDINBURGH has its usual wealth of August events, starting on August 19 with the Military Tattoo. The Festival Cavalcade on August 21 launches the Festival, Film Festival, Fringe and, new this year, a Book Festival. Outdoor performances take over the streets on Fringe Sunday (August 28). A café-cabaret in the Assembly Rooms echoes the main Festival's theme of Vienna 1900, and on August 28 and 29 hundreds of pikemen, musketeers, Highlanders and cavalry re-enact a 17th-century Battle Royal between Covenanter forces and the troops of the King. The Festival guide is available from 21 Market Street, Edinburgh or from a new London office at 44 Chandos Place, WC2. Please include sae if applying by post.

□ Town criers from Henley-in-Arden, Holsworthy, Topsham, Shaftesbury and 30 other towns gather for their annual championships in Hastings on August 6. The town takes the opportunity to launch its first festival, which continues until August 14, and then on August 21 celebrates the 111th birthday of its Victorian pier where a recently opened museum houses a collection of 300 Donald McGill saucy postcards, and working examples of such traditional pier machines as "What the Butler Saw" and "The Haunted House".

□ Two spectacular biennial events in Kent are the dazzling Venetian Fête at Hythe on August 17 and the Day of Syn at Dymchurch on August 29, named after Dr Syn, a fictional vicar created by Russell Thorndike.

## EVENTS

Aug 1-3. **15th Annual Highland Antiques Fair.** Caledonian Hotel, Inverness, Highland. Mon, Tues 10.30am-8pm, Weds 10.30am-5pm. 75p, children 25p.

Aug 4-13. **Cardiff Tattoo.** Military displays in the grounds of Cardiff's massive castle. Cardiff. Mon-Sat 8pm, Sat 2.30pm. £1-£7.50. Box office PO Box 97, City Hall, Cardiff (0222 21217, cc).

Aug 5-7, 10-14, 8pm. **Open-Air Theatre.** Kent Rep perform Shakespeare's *The Taming of the Shrew*. Leeds Castle, Maidstone, Kent (0622 65400). £5.50, children £3 including visit to the castle (gates open 6pm).

Aug 6, 1.45pm. **National Town Criers' Championships.** Competitors walk in colourful procession from the Town Centre to Warrior Square where, at 2.30pm, they are judged for strength & carrying power of voice, dress & dignity of bearing (see intro). Hastings, E Sussex.

Aug 11-13, 8am. **English National Sheepdog Trials.** More than 150 dogs compete to manoeuvre groups of five sheep through a complicated course of obstacles within the 15 minutes allowed. Eastington, nr Northleach, Glos.

Aug 12-14. **Bristol International Balloon Fiesta.** A replica of the original Montgolfier balloon makes an ascent to mark the bicentennial of the sport. About 100 balloons of various shapes & sizes are expected, together with microlights, airships, free-fall parachutists & the Red Arrows on Friday afternoon. Ashton Court Estate, Bristol. Balloon ascents daily 5.30-8am & 5-7.30pm, Sat, Sun associated events each afternoon.

Aug 12-30. **The Monster Lego Show.** Enormous, intricately constructed working models, from trains & spaceships to Old King Cole; £10,000-worth of Lego for children to play with, & an attempt to enter the *Guinness Book of Records* by building a model more than 46 ft high. Brighton Centre, Brighton, E Sussex. Mon-Fri 11am-6pm, Sat, Sun 10am-6pm. 40p, OAPs & children 25p.

Aug 17, 3.30pm. **Hythe Venetian Fête.** The mayors of the Cinque Ports head the water-borne procession. The magnificently built floats are judged, & then illuminated after dark for a further procession & firework display. Royal Military Canal, Hythe, Kent.

Aug 19-Sept 10. **Edinburgh Military Tattoo.** As well as the usual massed bands, there is a marching team from New Zealand & a bridge-building competition by the Royal Engineers. Castle Esplanade, Edinburgh. Mon-Weds & Aug 25, 9pm; Fri, Sat 7.45pm & 10.30pm (with fireworks). £3-£6 (Sat 10.30pm performances £1 extra). Box office 1 Cockburn St, Edinburgh (031-225 1188, cc).

Aug 20, 21. **Sport for All Open Days.** Free sessions of instruction in canoeing, waterskiing, rowing, sailing, sailboarding & coarse fishing. National Water Sports Centre, Holme Pierrepont, Nottingham. Sat 2-5.30pm, Sun 10am-4.30pm.



Town criers in Hastings: August 6.

Sessions bookable in advance from 0602 821212.  
Aug 20-27. **Three Choirs Festival.** Concerts in Gloucester Cathedral by the Royal Philharmonic & City of Birmingham Symphony Orchestras; others at Prinknash Abbey by the Medici String Quartet & Landini Consort; new works by Paul Patterson, Elis Pehkonen & Richard Shephard. Information from Community House, College Green, Gloucester (0452 29819).

Aug 21-Sept 3. **Edinburgh Book Festival.** Talks, discussions, Meet the Author events, Children's Fair & a chance to see the BBC's 60 Years of Children's Broadcasting exhibition. Details from 62 George St, Edinburgh (031-556 3561).

Aug 21-Sept 4. **Edinburgh International Film Festival.** New feature films, short films, discussions with film makers. Details from Filmhouse, 88 Lothian Rd, Edinburgh (031-228 2688).

Aug 21-Sept 10. **Edinburgh International Festival.** Exhibition and works connected with Vienna,

1900; opera; ballet; masterclasses by Hans Hotter. Details from 21 Market St, Edinburgh (031-225 5756, cc); 44 Chandos Pl, WC2.

Aug 21-Sept 10. **Edinburgh Festival Fringe.** Plays, revues, children's shows, street performances (see intro). Details from 170 High St, Edinburgh, enclosing 33p in stamps.

Aug 26-28, 7pm. **Fête Champêtre.** Participants in 18th- or 19th-century costume will add to the atmosphere of London Pleasure Gardens. Music, dancing, picnics on lawns lit by flares & gas jets, followed by a firework display. Mottisfont Abbey, Romsey, Hants (0794 40757). £5 in advance, £6 at the gate.

Aug 26-Sept 4. **Arundel Festival.** The New Shakespeare Company present *As You Like It* in the castle's tilting yard; Julian Glover's one-man presentation of the story of Beowulf; recitals by Ruth Faber & Janusz Stechley. Details from The Mary's Gate, Arundel, W Sussex BN18 9AT (0903 883690).

Aug 27-29. **Town & Country Festival.** Rural activities & crafts on display, wool sheared from a sheep on the first day is spun & woven & worn by the end of the show, vintage cars, steam engines, fly-casting, children's farmyard. Stoneleigh, nr Kenilworth, Warwicks. Daily 9.30am-7.30pm. £2.80, OAPs & children £1.20.

Aug 27-29, 10.30am-6.30pm. **Mentmore Crafts Festival.** Puzzles, patchwork, *pot-pourri*, jewelry, stained glass, clothes & furniture from more than 80 craftspeople, in the ornate rooms of Mentmore. Mentmore Towers, nr Leighton Buzzard, Beds. £1.50, OAPs & children 75p.

Aug 27-29. **Mersey Beatle Extravaganza.** Three-day convention which includes rare clips of Beatles film, video, competitions, tours & music from guest bands. Adelphi Hotel, Liverpool. Daily noon-midnight. Bookings from Cavern Mecca, 18 Mathew St, Liverpool (051-227 1026). Three days £10.50, two days £7.50, one day £4.50, children half-price. (See p67 for details of open days at London's Abbey Road studios.)

Aug 28. **Summer Air Show.** Aeroplanes old & new from the Shuttleworth Collection. Old Warden Aerodrome, Biggleswade, Beds. Gates open 10am, flying starts 2pm. £2, OAPs & children £1, car & all occupants £8.

Aug 29, 10am. **Day of Syn.** The village looks back to 1780, with smugglers, highwaymen, dragoons & press-gangs mingling with tumblers, ballad singers & strolling players. Dymchurch, Kent.

## GARDENS

**Felbrigg Hall.** Lawns, shrubs, woodland & large walled gardens with fruit & vegetables; vine house; dove-cote; house has 18th-century furniture & pictures. Nr Cromer, Norfolk. Tues-Thurs, Sat, Sun 2-6pm (open Aug 29). £1.60, children 80p.

**Kiftgate Court.** Unusual shrubs & plants; magnificent views; fine roses including the largest rose in England; plants for sale. Mickleton, nr Chipping Campden, Glos. Weds, Thurs, Sun & Aug 29 2-6pm. £1, children 30p.

**Leith Hall.** Informal Victorian layout, with herbaceous border, vegetable patch & rock garden; house holds possessions of successive lairds since 1650. Aug 7, Festival of flowers. Rhynie, nr Huntly, Grampian. Daily house 2-6pm, £1, OAPs & children 50p; gardens 9.30am-sunset.

**Levens Hall.** Elizabethan mansion with 17th-century topiary garden; beech hedges; ha-ha; model & full-size traction engines in steam. Suns & Aug 29 2-5pm; house contains collection of pictures & Charles II furniture. Nr Kendal, Cumbria. House Tues-Thurs, Sun & Aug 29 11am-5pm, £1.75, children 85p; gardens daily 10am-5pm, 95p, children 50p.

**Monnington Court.** Lake with island, stepping-stones & boating; walk to River Wye; ciderpress; Morgan horse stud. Monnington-on-Wye, nr Hereford. Aug 28, 29 noon-7pm. £1, children 50p.

## ROYALTY

Aug 1. **Princess Anne,** Commandant-in-Chief, St John Ambulance & Nursing Cadets, visits the St John Cadet Camp. Glanusk Park, Powys.

Aug 3. **The Prince of Wales,** Patron of the Appeal for the rebuilding of the National Spinal Injuries Centre, opens the new Centre. Stoke Mandeville Hospital, Aylesbury, Bucks.






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